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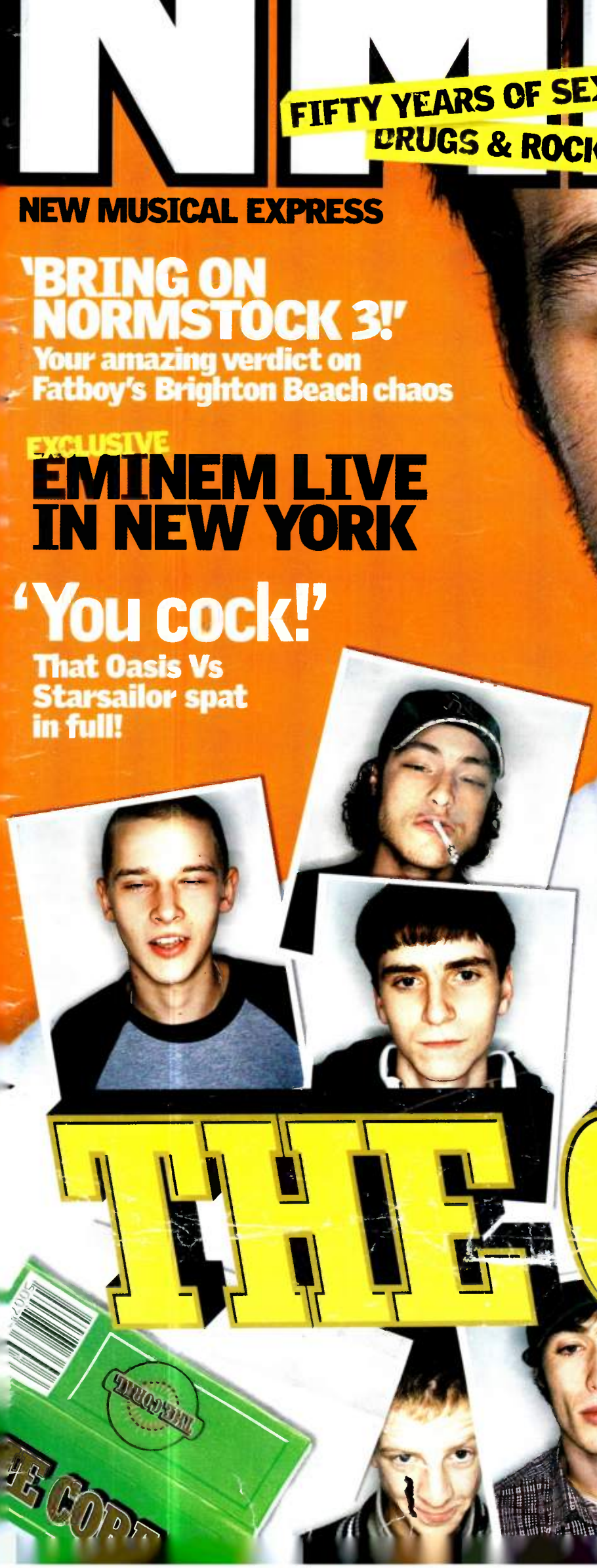

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playlist

Playlist is HMV's very own exclusive guide to the hottest new music around. This month's CD features powerful nu-metal courtesy of Raging Speedhorn and Filter, plus a track from the hotly anticipated debut from UK guitar band The Music. From the other side of the pond playlist includes tracks from West Coast garage act The Pattern and New York art punk outfit The Yeah Yeah Yeahs. No serious music fan should be without playlist!

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YEAH YEAH YEAHS

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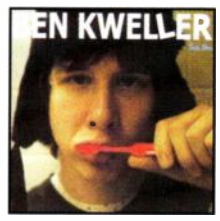

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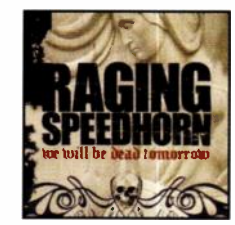

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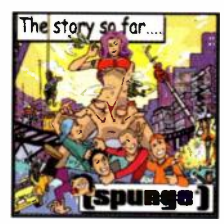

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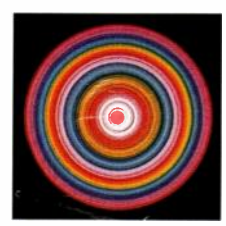

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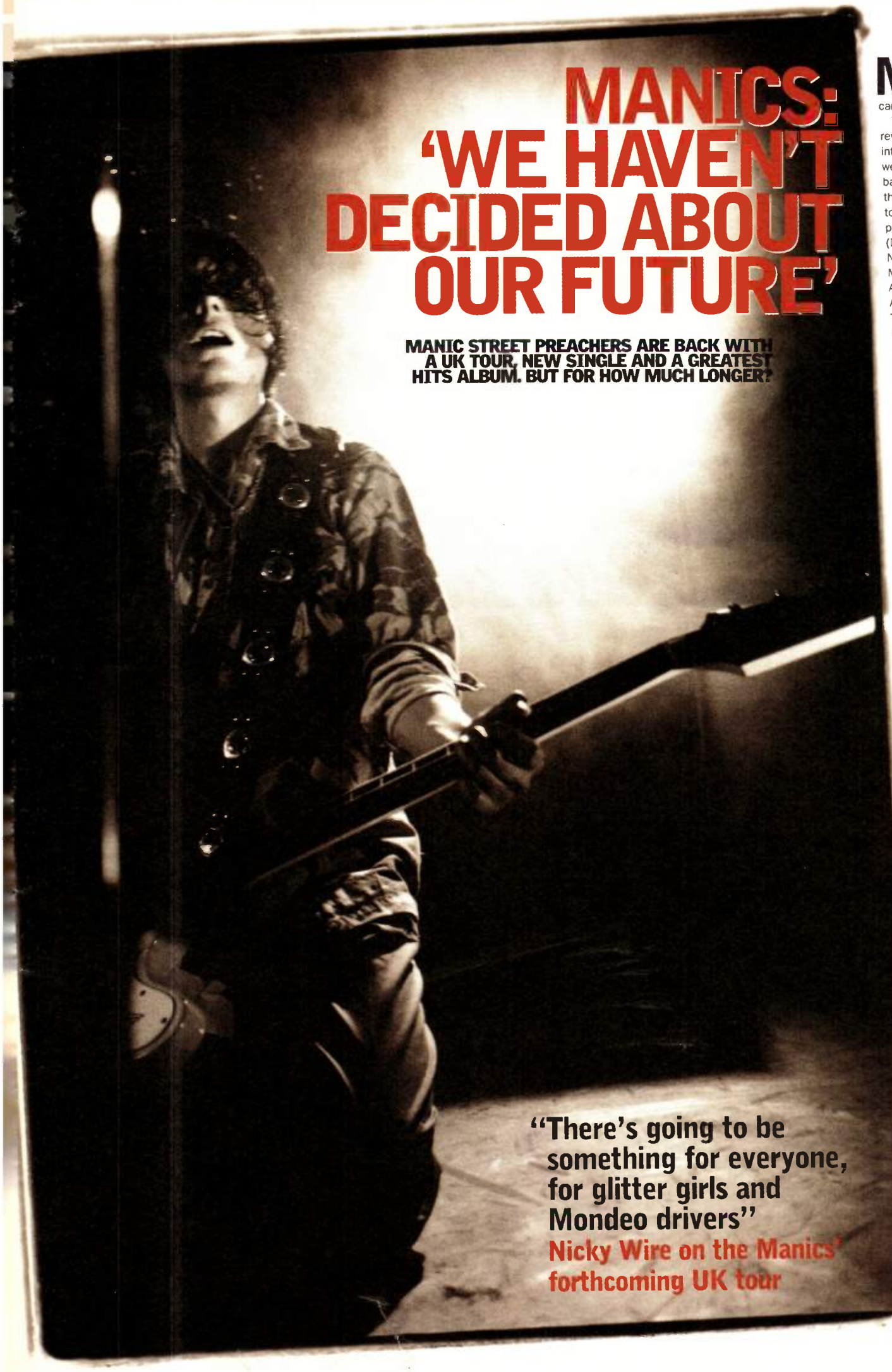
MANICS: 'WE HAVEN'T DECIDED ABOUT OUR FUTURE'

MANIC STREET PREACHERS ARE BACK WITH A UK TOUR, NEW SINGLE AND A GREATEST HITS ALBUM. BUT FOR HOW MUCH LONGER?


"There's going to be something for everyone, for glitter girls and Mondeo drivers"
Nicky Wire on the Manics' forthcoming UK tour

Manic Street Preachers are to tour later this year, *NME* can exclusively reveal.

The details of the tour were revealed to *NME* in an interview with **Nicky Wire** last week in which the band's bassist and lyricist revealed that the Manics would return to the live circuit in December playing Dublin The Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14) and Cardiff Arena (15).

Speaking from his home in Wales, where he is compiling a new book of images by Manics photographer Mitch Ikeda due for release to coincide with a Greatest Hits album in October, Wire told *NME* that, contrary to rumours that this will be the band's last hurrah, "no decision" about their future had been taken.

Speaking about the album, 'Forever Delayed', Wire said: "Greatest Hits albums are something I've always loved. It's an excuse for us to wallow in a bit of nostalgia."

Speculation has been rife that the album and tour would be the big send-off for the band before they split. "That's understandable, because our history's been up and down," commented Wire. "We haven't made a decision about the future. We've always been judged by the public. We shall have to wait and see. You're always nervous, no matter how many records you've sold in the past. If by Christmas we've sold about ten records and there's two people at the gigs, we might not be around. So until that time comes... It's quite nerve-wracking."

Wire did reveal, however, that the Manics have been given a new lease of life by the new guitar scene. "At the moment, there's a lot of good music being made and it feels like the shackles are off us a bit, with The Vines and The Strokes and everything else," he said. "The NME has got its act together and picked some good bands. I love The Vines record, I really love the Idlewild record. I ain't no godfather of music and it doesn't need me to say it. It's there for everyone to see. But even though there's a lot of good music, there's still a lack of pretension around. I'd like to think were still available for that."

Commenting on the album title 'Forever Delayed', Wire added: "It's actually a line from one of our singles, 'Roses In The Hospital'. At that time *(1993)*, we didn't even know if we'd get far enough to get a greatest hits, but it was just a title that always stuck. I think it will be 20 tracks – like Erasure's 20 greatest hits. And Steps'!"

'Forever Delayed' is released on October 28, and will be preceded by a new single on October 14, likely to be either 'Forever Delayed' or 'There By The Grace Of God'. The tracklisting is yet to be confirmed, but fans' votes will be taken into consideration via www.manics.co.uk to decide which of the band's 30 singles to date to include and what material they should play on the tour.

Despite the uncertainty about their future, Wire insisted the Manics have been prolific. Wire himself spent a fortnight in Tenby last November writing lyrics, although he also admitted to a lot of time spent "gardening and composting".

He said: "We've written 14 songs, so there's plenty of B-sides and quite a bit we can hold back. We really wanted to nail two classic Manics singles. The lyrics of 'Forever Delayed' are very influenced by a Werner Herzog film *Aguirre: The Wrath Of God (about band of Spanish conquistadors searching for gold in the Amazon)*. It's just about being eternally trapped within your own kind of history. 'There By The Grace Of God' is kind of *(Depeche Mode's)* 'Enjoy The Silence' meets 'A Design For Life'. There's a very epic quality to it."

Speaking about the seventh anniversary of the disappearance of bandmate Richey Edwards, Wire told *NME*: "It's just a miserable experience every year. We were in Monnow Valley recording and you pick up the newspaper and it's all the usual stuff. It's just depressing. You can't put any gloss over it and you get a bit used to it, but you never get hardened to it."

Of the tour, Wire said: "It's going to be a total Springsteen-esque, historical trawl through our career. Even if you're a Manics fan just for 'The Holy Bible', or the glam phase at the start, or if you're middle of the road into 'This Is My Truth...', there's going to be something for everyone, for glitter girls and Mondeo drivers." **Ian Brown** will be supporting.

For tickets, call the *NME* Ticketline on 0870 1 663 663.

IMAGE FROM THE BOOK FOREVER DELAYED BY MITCH IKEDA PUBLISHED BY VISION ON.

Eminem kills Moby onstage!

LOOKALIKE OF DANCE STAR 'SHOT' IN RAPPER'S SPECTACULAR LIVE RETURN

Eminem opened his US tour in Buffalo, New York State last Thursday (July 18) with a stunning theatrical show, which included the staged murder of 'Moby'.

The show began with a red velvet curtain rising to reveal a circus-style setting, with a big top tent. Eminem emerged from a spinning ferris wheel.

The date, the first on the Anger Management Tour around the States with **Papa Roach**, **Ludacris**, **Xzibit**, **X-ecutioners** and **Bionic Jive**, saw Eminem's set derived mainly from new album 'The Eminem Show'. **D12** joined him onstage during the set, along with fellow MC Obie Trice.

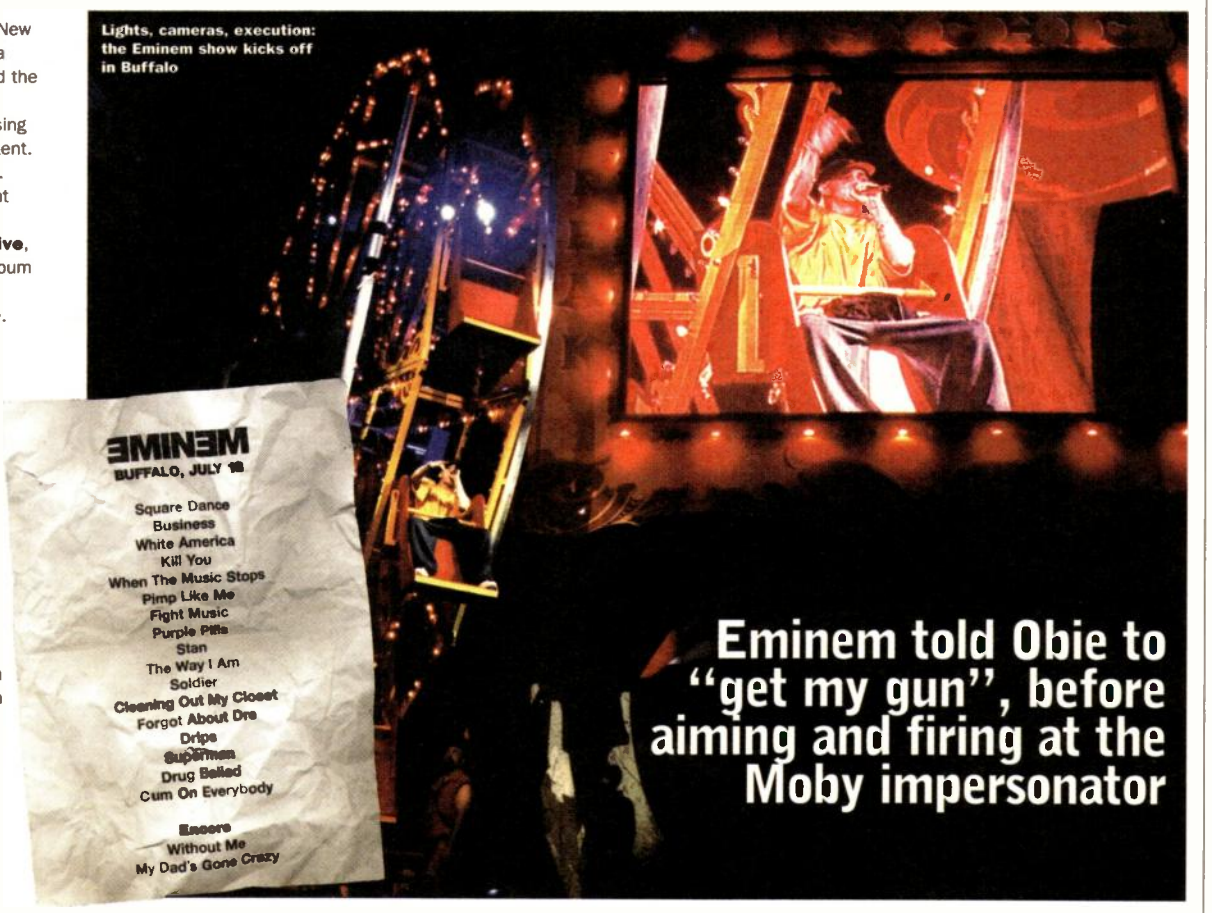
While Eminem curbed his habit for verbally attacking his enemies, he did stage a mock murder of dance star Moby, to the delight of fans. During the show a Moby impersonator with a bald wig and red tracksuit walked onstage saying, "Look at me! I'm a spaceboy:, and then flew up in the air.

Eminem then told Obie Trice to "get my gun", before he aimed and fired at the impersonator. 'Moby' then fell to the ground, although it turned out to be a rag doll version. The mock murder follows Eminem's attack on Moby on the single 'Without Me'.

Eminem also experimented with magic during the show. He stood on a metal platform and was covered by a tube. The tube was then lowered to the ground, but when it was lifted away the rapper had disappeared.

Eminem finished with 'Without Me' and encored with 'My Dad's Gone Crazy', duetting with a cartoon version of his daughter Hailie.

See next week's *NME* for a full review of the Anger Management Tour.



Lights, cameras, execution: the Eminem show kicks off in Buffalo

Eminem told Obie to "get my gun", before aiming and firing at the Moby impersonator

Fran: Travis will not play V2002 without Primrose

Fran Healy has told *NME* that **Travis** will "definitely not" play their headline slot at the V2002 festival with a replacement drummer, following the injury to Neil Primrose in France earlier this month (July 7).

Travis have already cancelled European dates following the accident, when Primrose struck his head and was knocked unconscious, fracturing vertebrae in a swimming pool incident.

He is now back in the UK following surgery (July 11) to stabilise the fractured bones in his neck. He had a graft from his hip and a small internal metal cage was inserted surrounding the fractured vertebrae.

NME spoke to Healy last weekend in London and he categorically ruled out playing V without Primrose, despite the fact that the band had toured with Oasis in America without him in 2000, when Primrose was awaiting the birth of his first child.

Fran told *NME* this was no longer an option as Primrose felt left out when he didn't play, joking that for the drummer the gigs were like "watching someone sleep with his wife".

In addition to Fran's comments, the band have issued a statement declaring it "totally inappropriate" to consider replacing Primrose in Chelmsford and Stafford.

The band's statement read: "Travis are waiting to receive a full medical report before making any decisions regarding V2002, although they have indicated that it would be totally inappropriate to consider using a replacement drummer under the circumstances."

However, a V2002 spokesperson told *NME*: "We are still hopeful that Travis will remain on the V2002 line-up. We will be guided by the band and their representatives as to whether they will be able to perform."

Should Travis decide they are unable to play V, insiders say **The Charlatans** are likely to step in.

PHOTOGRAPHY: ANDY WILLSHER/STEVE GULLICK

The Music tour UK in September

The Music are to tour the UK in September, following their cancelled dates with The Coral in June.

The Music release their debut, self-titled album through Hut on September 2. The album will be preceded by a new single, a re-recorded version of 'Take The Long Road And Walk It', on August 19.

The band were forced to pull out of the joint tour with The Coral because singer Robert Harvey had a throat problem.

The new dates are: Dublin Whelans (September 12), Belfast Limelight, *NME* Bring It On Show (13), Aberdeen Lemon Tree (14), Edinburgh Liquid Room (16). Newcastle University (17), Liverpool University (18), Oxford Zodiac (20), Birmingham Little Academy (21), Bristol Fleece & Firkin (23), Brighton Concorde 2 (24), London WC2 Astoria (26) and Portsmouth Wedgewood Rooms (27).

For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

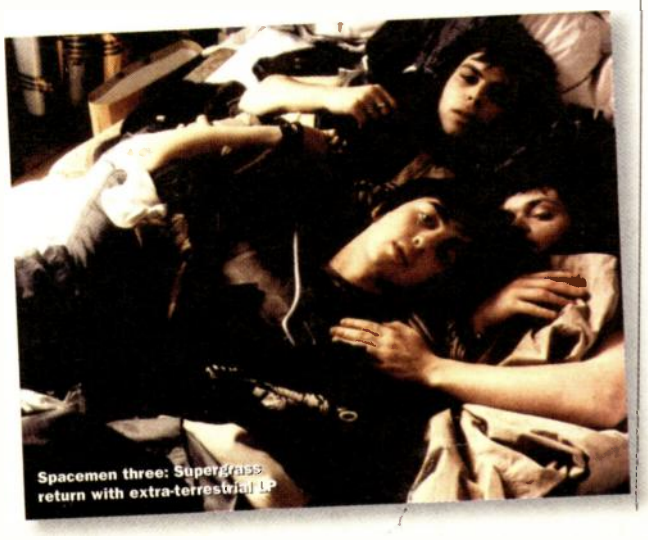
Supergrass LP: the truth is out there

Supergrass' new album is titled 'Life On Other Planets', *NME* can reveal.

The album is set for release through Parlophone on September 30, with a new single 'Grace' out on September 16.

The full track-listing for the album is: 'Za', 'Rush Hour Soul', 'Seen The Light', 'Brecon Beacons', 'Can't Get Up', 'Evening Of The Day', 'Never Done Nothing Like That Before', 'Funniest Thing', 'Grace', 'LA Song', 'Prophet 15' and 'Run'.

Supergrass are currently touring Australia and will return to the UK to play V2002 later this month.



Spacemen three: Supergrass return with extra-terrestrial LP

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**ANYONE OF US (STUPID MISTAKE)**	GARETH GATES (S)
2	2	**THE LOGICAL SONG**	SCOOTER (SHEFFIELD TUNES)
–	3	**SHOOTING STAR**	FLIP & FILL (ALL AROUND THE WORLD)
–	4	**YOUR SONG**	ELTON JOHN & ALESSANDRO SAFINA (MERCURY)
4	5	**FOOLISH**	ASHANTI (MURDER INC/MERCURY)
3	6	**A LITTLE LESS CONVERSATION**	ELVIS VS JXL (RCA)
–	7	**WORK IT OUT BEYONCE** (COLUMBIA)	
7	8	**HOT IN HERRE NELLY (UNIVERSAL)**	
6	9	**I'M GONNA BE ALRIGHT**	JENNIFER LOPEZ (EPIC)
5	10	**HERE I AM BRYAN ADAMS** (A&M)	
9	11	**WHEN YOU LOOK AT ME**	CHRISTINA MILIAN (DEF SOUL)
8	12	**WHEREVER YOU WILL GO**	CALLING (RCA)
11	13	**HERO CHAD KROEGER FT JOSEY SCOTT**	(ROADRUNNER)
13	14	**WITHOUT ME EMINEM (INTERSCOPE)**	
12	15	**FOREVER DEE DEE (INCENTIVE)**	
10	16	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
14	17	**IT JUST WON'T DO**	TIM DELUXE FT SAM OBERNIK (UNDERWATER)
–	18	**I BET ALONE**	PET SHOP BOYS (PARLOPHONE)
16	19	**JUST A LITTLE LIBERTY X (V2)**	
18	20	**TELL IT TO MY HEART**	KELLY LLORENNA (ALL AROUND THE WORLD)
–	21	**GOODBYE THE CORAL (DELTASONIC)**	
19	22	**JUST A LITTLE GIRL**	AMY STUDT (POLYDOR)
20	23	**IF TOMORROW NEVER COMES**	RONAN KEATING (POLYDOR)
17	24	**LK (CAROLINA CAROL BELA)**	DJ MARKY AND XRS FT STAMINA MC (V RECORDINGS)
15	25	**STRANGE RELATIONSHIP**	DARREN HAYES (COLUMBIA)
21	26	**MOVE IT LIKE THIS**	BAHA MEN (EMI/S-CURVE)
–	27	**I'D LIKE TO TEACH THE WORLD TO SING DEMI HOLBORN**	(UNIV CLASSICS & JAZZ)
23	28	**STOP CRYING YOUR HEART OUT**	OASIS (BIG BROTHER)
29	29	**IT'S OK ATOMIC KITTEN (INNOCENT)**	
–	30	**WISH I DIDN'T MISS YOU**	ANGIE STONE (J)
24	31	**GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS-BEXTOR**	(POLYDOR)
32	32	**LIGHT MY FIRE WILL YOUNG (S)**	
–	33	**THE WORLD SHE KNOWS**	DMAC (CHRYSALIS)
–	34	**AERIALS**	SYSTEM OF A DOWN (COLUMBIA)
30	35	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
26	36	**ROLL ON/THIS IS HOW WE DO IT**	MIS-TEEQ (INFERNO/TELSTAR)
27	37	**TWO WRONGS**	WYCLEF JEAN FT CLAUDETTE ORTIZ (COLUMBIA)
34	38	**KISS KISS HOLLY VALANCE** (LONDON)	
–	39	**MOODSWINGS/THE GENTLE ART OF CHOOSING MY VITRIOL** (INFECTIOUS)	
33	40	**LOVE AT FIRST SIGHT**	KYLIE MINOGUE (PARLOPHONE)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**BY THE WAY RED HOT CHILI PEPPERS** (WARNER BROS)
2	2	**HEATHEN CHEMISTRY OASIS** (BIG BROTHER)
–	3	**THE REMOTE PART IDLEWILD** (PARLOPHONE)
11	4	**ASHANTI ASHANTI** (MURDER INC/MERCURY)
4	5	**NELLYVILLE NELLY** (UNIVERSAL)
8	6	**GREATEST HITS I, II & III QUEEN** (PARLOPHONE)
6	7	**ESCAPE ENRIQUE IGLESIAS** (INTERSCOPE)
–	8	**SPIRIT – STALLION OF THE CIMARRON OST BRYAN ADAMS (A&M)**
7	9	**THE EMINEM SHOW EMINEM** (INTERSCOPE)
5	10	**READ MY LIPS SOPHIE ELLIS-BEXTOR** (POLYDOR)
10	11	**VOODOO CHILD – THE COLLECTION** JIMI HENDRIX (UMTV)
28	12	**SPIN DARREN HAYES** (COLUMBIA)
–	13	**YOSHIMI BATTLES THE PINK ROBOTS** THE FLAMING LIPS (WARNER BROS)
21	14	**LAUNDRY SERVICE SHAKIRA (EPIC)**
–	15	**CLAIRE CLAIRE SWEENEY (T2)**
12	16	**CAMINO PALMERO THE CALLING** (RCA)
–	17	**DECADE NEIL YOUNG** (REPRISE)
13	18	**FEVER KYLIE MINOGUE** (PARLOPHONE)
3	19	**HIGHLY EVOLVED THE VINES** (HEAVENLY)
14	20	**J TO THA L-O! – THE REMIXES** JENNIFER LOPEZ (EPIC)
17	21	**COME AWAY WITH ME NORAH JONES** (PARLOPHONE)
15	22	**18 MOBY** (MUTE)
9	23	**HARD CANDY COUNTING CROWS** (GEFFEN)
16	24	**NO ANGEL DIDO** (ARISTA)
19	25	**WHO I AM BEVERLEY KNIGHT** (PARLOPHONE)
24	26	**SILVER SIDE UP NICKELBACK** (ROADRUNNER)
20	27	**HEATHEN DAVID BOWIE** (COLUMBIA)
18	28	**CHARANGO MORCHEEBA** (EAST WEST)
22	29	**DESTINATION RONAN KEATING** (POLYDOR)
27	30	**WHITE LADDER DAVID GRAY** (EAST WEST)
26	31	**MISSUNDAZTOOD PINK** (ARISTA)
34	32	**SONGS IN A MINOR ALICIA KEYS (J)**
23	33	**LICKIN' ON BOTH SIDES MIS-TEEQ** (INFERNO/TELSTAR)
50	34	**THE LAST BROADCAST DOVES** (HEAVENLY)
44	35	**PAIN IS LOVE JA RULE** (DEF JAM)
29	36	**CHRISTINA MILIAN CHRISTINA MILIAN** (DEF SOUL)
31	37	**COME CLEAN PUDDLE OF MUDD** (GEFFEN)
28	38	**JUST ENOUGH EDUCATION TO PERFORM STEREOPHONICS (V2)**
35	39	**THINKING IT OVER LIBERTY X (V2)**
47	40	**A FUNK ODYSSEY JAMIROQUAI** (SONY S2)

Oasis and Starsailor: 'cock' fight continues

WALSH UPS THE STAKES WITH A BLUR SINGALONG AS BANDS SHARE BILL AT WITNESS

Starsailor's **James Walsh** furthered his feud with **Oasis** last weekend, taking the opportunity to take potshots at Liam and Noel Gallagher from the stage at the Witnness Festival in Ireland.

The current spate of trouble began the T In The Park festival (July 13) when, as reported in *NME*, Walsh approached Noel Gallagher to ask why he'd called him a "cock" in a recent *NME* interview.

Noel told him he had no idea what he was talking about, before adding: "If I said you were a cock, you must be". Noel laughed off the encounter calling Walsh "a disgruntled young man" and a "fucking student".

Liam then became involved, admonishing Walsh for interrupting Noel during an interview. "If someone says you're a cock, then you are one, that's it," he said. As Liam squared up to Walsh, the Oasis frontman's security guards stepped in and the face-off fizzled out.

However, the following day at Witnness, where the bands again shared a bill, Walsh dedicated 'Alcoholic' to Liam, before leading the crowd in a singalong of Oasis' arch-rivals Blur's 'Parklife'. At the set's close, as he smashed his guitar, Walsh was heard to call Oasis 'c——s'.

"I was a huge Oasis fan. This tarnishes the spirit of it"
James Walsh

The origins of the Oasis/Starsailor spat can be traced back to the *NME* Carling Awards in 2001 where Starsailor picked up the Philip Hall *On* Award for Brightest Hope. Accepting the gong, Walsh referred to Liam's refusal to pick up his Hero Of The Year Award *(Liam insisted it was brought to his table)* saying: "When we get that big, I'll still get up because I love you all."

In an *NME* interview last month, Noel said of Starsailor: "They're fucking outrageously average. Daddy was an alcoholic? So fucking what? My dad beat the shit out of me but I sang about living forever. You fucking cock."

"I was a huge Oasis fan," Walsh told *NME*. "We were inspired by them. It tarnishes the spirit of it."

PHOTOGRAPHY: PEROUINC.COM/IPN

Oasis in minor drugs bust

Oasis had a brush with Italian customs officials last week who suspected the group could be carrying illegal drugs.

The group flew into the Villafranca Airport, Verona (July 15) in preparation for their gig at the Vicenza Stadio Comunale the following day.

According to local press reports, the group were passing through customs when they were noticed by a sniffer dog – enough to pull them over for a routine check.

Officials then found a residue of a suspected illegal substance, thought to be less than a gram of cocaine, among other medication. The identity of the band member searched has not been revealed.

The incident passed without any arrests or charges.

Oasis' new single is likely to be a double A-side, 'Little By Little'/'She Is Love', scheduled for release to coincide with the band's UK dates in September.

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Dope demand: (clockwise from left) James Walsh, Alfonso Pinto, Tom and Alex White and Ben Gautrey

Stars just say yes to dope reform

CANNABIS SHOULD BE DECRIMINALISED, SAY VAST MAJORITY OF BANDS POLLED BY NME

Cannabis should be decriminalised completely, not just reclassified! That's the overwhelming verdict of a poll conducted by *NME* last week among bands currently playing in Britain.

And, contrary to many press reports, the majority refute the fact that decriminalisation would mean more people would smoke cannabis or experiment with other drugs.

Our poll also revealed that, following *NME*'s discovery that police forces throughout the country have been pretty much left to their own devices when distinguishing between dealers and smokers, the general feeling is of widespread confusion.

NME polled ten bands to discover their views on the new rules which will reclassify the drug from Class B to Class C.

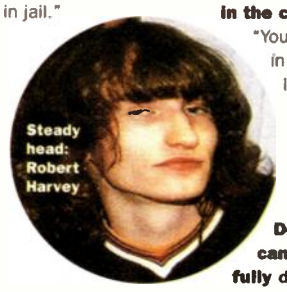
Walter Schreifels, Rival Schools

Do you understand the changes in the cannabis laws?
"I heard they're liberalising them."

Do you think cannabis should be fully decriminalised?
"It makes sense. I've seen people be far more destructive on alcohol."

What impact would decriminalisation have?
"Positive. It seems absurd to put non-violent people in jail."

Do you think cannabis leads people on to harder drugs?
"Buying it can bring you closer to other drugs, but in itself, no."



Steady head: Robert Harvey

Robert Harvey, The Music

Do you understand the changes in the cannabis laws?
"I don't really care, to be honest."

Do you think cannabis should be fully decriminalised?
"Yeah."

What impact would decriminalisation have?
"Less people would do it, it'd lose its sense of mystery."

Do you think cannabis leads people on to harder drugs?
"Not if you have a steady head and you're with people you trust."

Alfonso Pinto, The Parkinsons

Do you understand the changes in the cannabis laws?
"You can't fix things in the short-term. I believe in total legalisation of all drugs, but all drugs should be taken as a serious problem."

Do you think cannabis should be fully decriminalised?
"Yeah, but all the conservative people would say that everyone will be on smack, but you English people should know better after centuries of smoking opium!"

What impact would decriminalisation have?
"Dealers would be off the streets."

Do you think cannabis leads people on to harder drugs?
"Fucking hell, no!"

Jimi Goodwin, Doves

Do you understand the changes in the cannabis laws?
"People carrying small amounts of weed will get away with not having a caution, and that's cool."

Do you think cannabis should be fully decriminalised?
"It's a lot better than drink. I guess I do agree, but I'm not bothered either way."

What impact would decriminalisation have?
"You've just got to find your limit and stick to it, as with any drug."

Do you think cannabis leads people on to harder drugs?
"I don't think so. I don't smoke at all any more. From about 13 to 27 I was a massive smoker. I gave up because it was making me too paranoid."

Tom Linton, Jimmy Eat World

Do you understand the changes in the cannabis laws?
"Aren't they kinda legalising it?"

Do you think cannabis should be fully decriminalised?
"Pot makes people less crazy than drinking."

What impact would decriminalisation have?
"It'll put a lot of smiles on people's faces!"

Do you think cannabis leads people on to harder drugs?
"No, people are different."

Tom and Alex White, The Electric Soft Parade

Do you understand the changes in the cannabis laws?
Tom: "We don't really know what's going on 'cos we've been away."

Do you think cannabis should be fully decriminalised?
Alex: "Yes. It's classified as an illegal drug but compare its effects to legal ones like booze and it's nowhere near as harmful."

What impact would decriminalisation have?
Tom: "It will have a big impact but at the moment people are just talking about it."

Do you think cannabis leads people on to harder drugs?
Alex: "No, it's about self-control."

Ben Gautrey, The Cooper Temple Clause

Do you understand the changes in the cannabis laws?
"Yeah, the laws have been relaxed."

Do you think cannabis should be fully decriminalised?
"Yeah. It doesn't harm anyone."

What impact would decriminalisation have?
"You'd just see more people openly smoking weed. And the *Daily Mail* blaming society's evils on cannabis smokers."

Do you think cannabis leads people on to harder drugs?
"No, people take drugs because of peer pressure and the circumstances they find themselves in."

Colin Doran, Hundred Reasons

Do you understand the changes in the cannabis laws?
"I've heard they're de-classifying it."

Do you think cannabis should be fully decriminalised?
"Yes, because it does less harm than alcohol and doesn't make people aggressive like drink. They should totally legalise it, tax it and the use the money to tackle more dangerous drugs."

What impact would decriminalisation have?
"Not a lot."

Do you think cannabis leads people on to harder drugs?
"That's rubbish. Most of the people I know who smoke don't touch anything else."

James Walsh, Starsailor

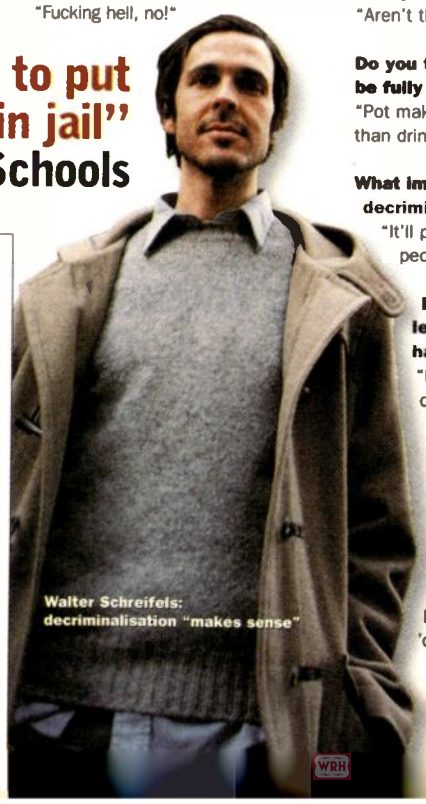
Do you understand the changes in the cannabis laws?
"It's been downgraded, hasn't it? I think that's a good thing."

Do you think cannabis should be fully decriminalised?
"Yes, the police can concentrate on catching real criminals."

What impact would decriminalisation have?
"It'd make our keyboardist happy."

Do you think cannabis leads people on to harder drugs?
"Perhaps. As well as downgrading cannabis they should toughen up the punishments on harder drugs."

"It seems absurd to put non-violent people in jail"
Walter Schreifels, Rival Schools



Walter Schreifels: decriminalisation "makes sense"

AND THE ONE BAND WHO OPPOSE THE CHANGES IN THE CANNABIS LAWS...

Liam Howlett, Prodigy

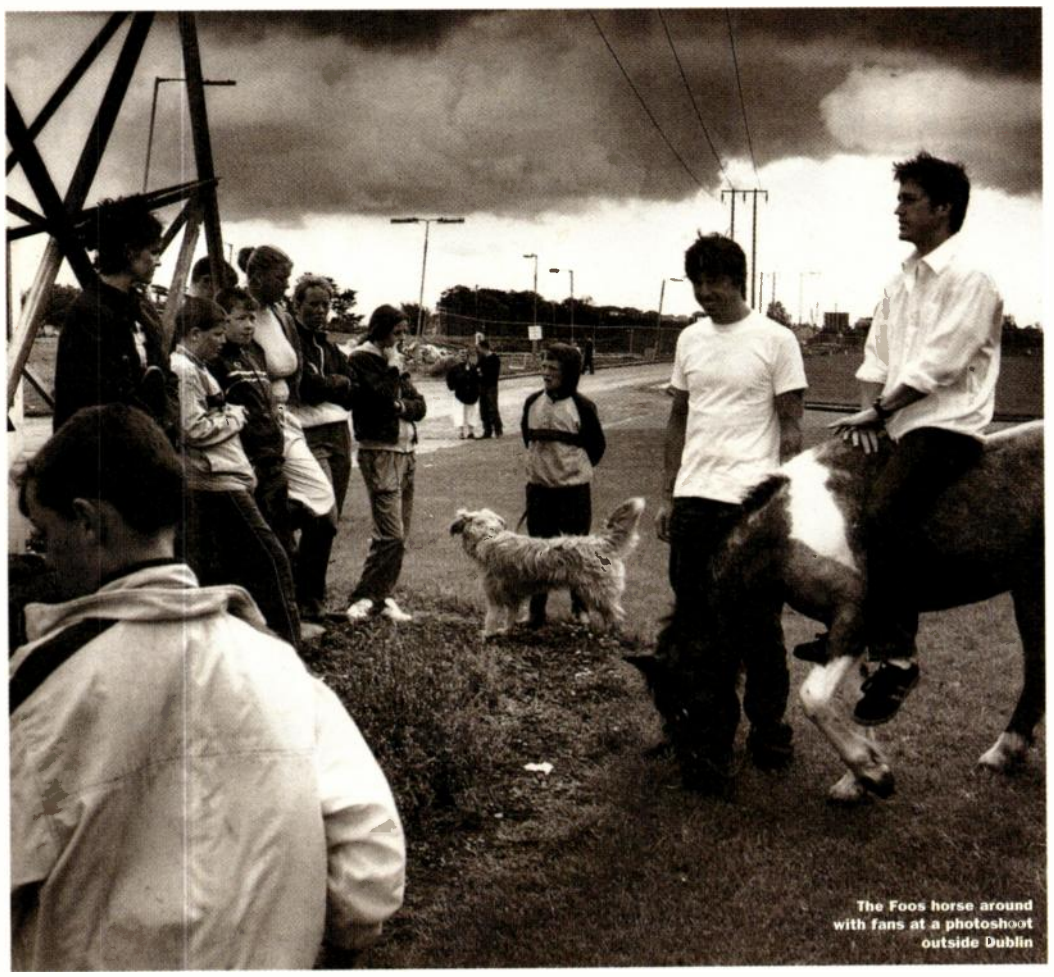
"I'm not in favour, no. I don't see the point. What message is it sending out?" **That cannabis is relatively safe.** "What, on statistics, it's relatively safe? I don't take Es any more, they're not good for me."

PHOTOGRAPHY: ANDY WILLSHER/ALESSIO/STEVE GULLICK/TOM SHEEHAN/ANDY FALLON

PLACE

Dave Grohl's weird weekend

FOO FIGHTERS FRONTMAN MEETS FANS, SLAGS COURTNEY, PLAYS A COUPLE OF FESTIVALS AND IS NICE TO HIS MUM



The Foos horse around with fans at a photoshoot outside Dublin

Dave Grohl took time out from his Witnness and T In The Park appearances last weekend to indulge in a little glad-handing and mother-loving.

The **Foo Fighters** frontman spent part of his festival weekend teaching a fan how to play Foos songs in her own home, insisting on his mother being on hand at all times and reigniting his battle with Courtney Love.

Grohl's whirlwind of activity started last Thursday (July 11) on the tough Ballymun housing estate just outside Dublin. He and the Foo Fighters were shooting photos for their forthcoming album sleeve.

Towards the end of the day, Grohl was caught short and popped into a local house to ask if he could use the toilet. Inside was a rather suprised Diane Lawless, a 16-year-old Foo Fighters and Nirvana fan. Grohl tuned her guitar and sat with her for 20 minutes to teach her the Foos' song 'Learning To Fly'.

Earlier, fans on the estate who mobbed Grohl were rewarded when he gave about a dozen of them tickets for Witnness.

The next day, Grohl took part in another photoshoot at the U2-owned Clarence Hotel in central Dublin. He insisted that his mother, who travelled with the Foos party all weekend, be in the suite when the pictures were taken.

Later that day the Foo Fighters played a low-key warm-up show at the Ambassador in Dublin. Green Day were among those who showed up to watch Grohl back with his band after an extended period drumming for Queens Of The Stone Age.

Following the next day's headlining slot at Witnness, Grohl and his entourage took off for T In Park. At the festival Grohl, his mother, other family members and the band took up three dressing rooms backstage.

And it was from the stage at T that Grohl decided to round off his curious few days by opening old wounds.

Grohl chose the Courtney-baiting 'Stacked Actors' to launch into his diatribe. "Now, I've been pretty nice about this Courtney Love stuff for a while – but now that shit is *really pissing me off*," he said. "I gotta do a fucking deposition with my lawyer – *fucking shit*."

Grohl and former Nirvana bassist Krist Novoselic are to go to court in September to fight Love for the rights to Nirvana's back catalogue. The former Hole singer claims that, as Kurt Cobain's widow, she should rightfully inherit the Nirvana legacy.

At T, Grohl also decided to dispel rumours that, due to his commitments with Queens, there would be no new Foo Fighters album.

A poster appeared at T In The Park which read simply: 'PUBLIC ANNOUNCEMENT. CONTRARY TO PUBLIC OPINION THERE WILL BE A NEW FOO FIGHTERS ALBUM IN OCTOBER. PLEASE AWAIT FURTHER INFORMATION.'

It has since been confirmed that the new album, 'One By One', will be released on October 22. A single, 'All My Life', will precede it in September.

A spokesperson said the new songs were "heavier, with the Foos' melodic feel".

It is unclear what Grohl's mother makes of the new material.

"I've been pretty nice about this Courtney Love stuff – but now that shit is really pissing me off" Dave Grohl

Jarvis the wedding singer

PULP FRONTMAN COVERS HENDRIX AS HE TIES THE KNOT

Pulp star **Jarvis Cocker** belted out a "frightening" cover of Jimi Hendrix's 'Purple Haze' at his recent wedding.

The singer tied the knot with his stylist girlfriend Camille Bidault-Waddington in a private ceremony on Saturday, July 13 in northern France.

According to a posting on the band's official website, *www.pulponline.com*, the ceremony was accompanied by "much drunken behaviour", and culminated with Jarvis belting out the Hendrix classic "on a makeshift stage in the woods".

Jarvis famously told *NME* that he had turned down offers from celebrity magazines to cover the event, because he couldn't "imagine anything worse".

Pulp's next release will be a 'Greatest Hits' collection, due in the autumn.

Jarv does Jimi: the wedding photo that *OK!* and *Hello!* didn't get

PHOTOGRAPHY: ANTON CORBIJN/MARTYN GOODACRE

GN'R announce London date

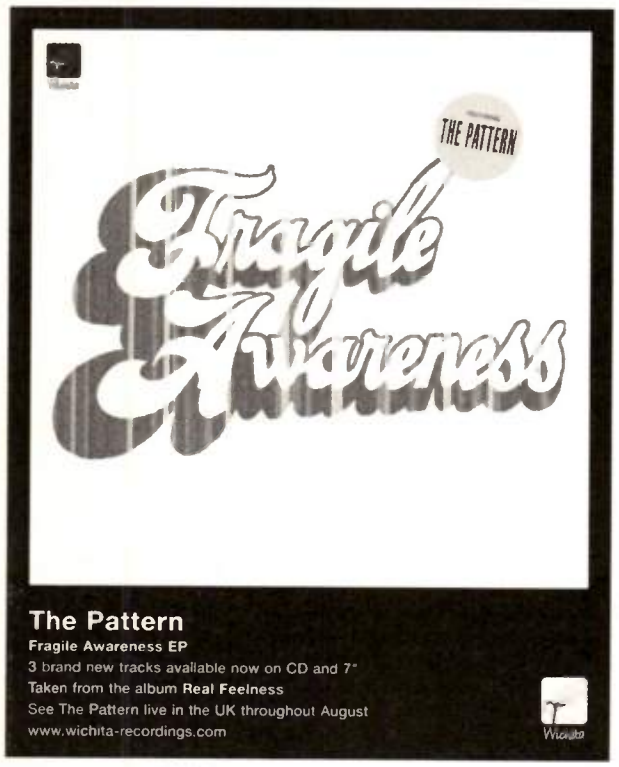
Guns N'Roses have announced a London gig.

The group, whose new album 'Chinese Democracy' is due in September, will play the London Docklands Arena on August 26. Tickets are priced £27.50.

The band had been due to play the Arena twice last year, but scrapped the shows, blaming a problem with guitarist Buckethead and also because frontman Axl Rose was said to be finishing 'Chinese Democracy'.

It is also strongly rumoured that Jane's Addiction will be the special guests at the London Arena show.

For ticket availability, call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.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The Strokes: fighting fit

Albert Hammond Jr (below right): excited about playing Reading, if Julian can stand unaided

JULIAN CASABLANCAS' KNEE INJURY WILL NOT AFFECT THEIR HEADLINE SLOTS AT READING AND LEEDS

The Strokes will be fit to headline the Reading and Leeds festivals, despite an injury that has left Julian Casablancas on crutches.

The injury has led to the cancellation of three US dates with Weezer. Casablancas injured his knee last week in Los Angeles, which meant he was unable to fly to Ohio for the beginning of the tour. It's unclear exactly how he came to damage his leg, although a spokesperson for The Strokes insists it is nothing serious. The band will join up with Weezer for two final dates in Atlanta (July 29) and Antioch, Tennessee (30).

Meanwhile guitarist Albert Hammond Jr has spoken about the band's delight at headlining the Reading and Leeds festivals (August 23-25), comparing their step up from mid-afternoon attraction to main draw to that made by Nirvana a decade ago.

"It was really exciting when they offered us headlining and we're still stunned by it," he said. "It was exciting to play the main stage last year and to be headlining the next year – it is exactly the same thing Nirvana did, so it's kinda cool."

"It is exactly the same as Nirvana did, so it's kinda cool" Albert Hammond Jr on headlining Reading and Leeds

When he was reminded that in 2001 the band were quite nervous and threw up before going onstage at Reading, Hammond Jr said that "we will probably install bathrooms on the stage this year".

They have also completed their video for the US single release of 'Someday'. The clip sees the band, with Guided By Voices and former Guns N'Roses stars Slash, Duff McKagan and Matt Sorum compete in a game of *Family Feud*, the US version of *Family Fortunes*.

The Strokes have also announced that they will tour the US from October 1 to November 30, although venues have yet to finalised.

Speaking to Chilean newspaper *El Mercurio*, Hammond said work on the band's second album will begin in earnest following the tour.

"It would be nice if *(the next album)* came out in spring 2003, but I wouldn't want to put pressure on us to do something that fast," he said. "I wouldn't mind taking longer and people wondering if we lost it all and then coming out with something that blew their minds, instead of releasing something that does not blow anyone's socks off just because we didn't have the time to really do it."

Buckcherry singer quits

Buckcherry lead vocalist **Joshua Todd** has quit, suggesting that it may be the end for the US band.

Guitarist Keith Nelson has said he has no plans to continue the group without his frontman.

An official statement announcing the departure said: "Josh has recently decided to quit Buckcherry and pursue a different musical path. He was no longer having fun being in Buckcherry and the process of making the new record had become quite disappointing to him. He thought it best to move on at this time."

The band released two albums – 1999's self-titled debut and last year's 'Time Bomb'.

Bucked off: Joshua Todd

Aaliyah pilot 'had taken cocaine'

The pilot of the plane that crashed on August 25 last year, killing R&B star Aaliyah, had traces of alcohol and cocaine in his system, according to American press reports. The details of an autopsy on Luis Antonio Morales Blanes were published by the Bahamas Department of Civil Aviation last Tuesday (July 16). MTV News claim the findings reveal evidence of cocaine in his urine and alcohol in his stomach.

As previously reported, Morales pleaded no contest to crack cocaine possession in a Miami court on August 13, 2001, days before the crash that killed the R&B star and members of her entourage. As a result of the plea, Morales' pilot's licence should have been revoked under Federal Aviation Administration rules.

At ease: festival more relaxed – unlike this photo

Autechre to curate ATP

All Tomorrow's Parties in 2003 will be curated by Warp's **Autechre**, with **Aphex Twin**, **The Fall** and **Jim O'Rourke** lined up so far.

Like this year's event, ATP 2003, which takes place in Camber Sands, was originally booked for two weekends – March 28-30 and April 4-6. However, the event will now only take place on just the weekend of April 4-6.

According to the Warp website, the decision has been taken to make the event "more focused". Fans who have bought tickets for the March weekend can get a refund, or switch their tickets.

For tickets, call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

BLING BLING!

NME's top ten ringtones

YOUR TOP TEN

1 (2) **In My Place** Coldplay (7243)
2 (3) **Pounding** Doves (7085)
3 (1) **Spread Your Love** Black Rebel Motorcycle Club (6816)
4 (5) **Sweetness** Jimmy Eat World (7024)
5 (4) **Stop Crying Your Heart Out** Oasis (6701)
6 (7) **What A Waster** The Libertines (7035)
7 (6) **Get Free** The Vines (7097)
8 (9) **By The Way** Red Hot Chili Peppers (7044)
9 (8) **Highly Evolved** The Vines (6374)
10 (–) **Emerge** Fischerspooner (7017)

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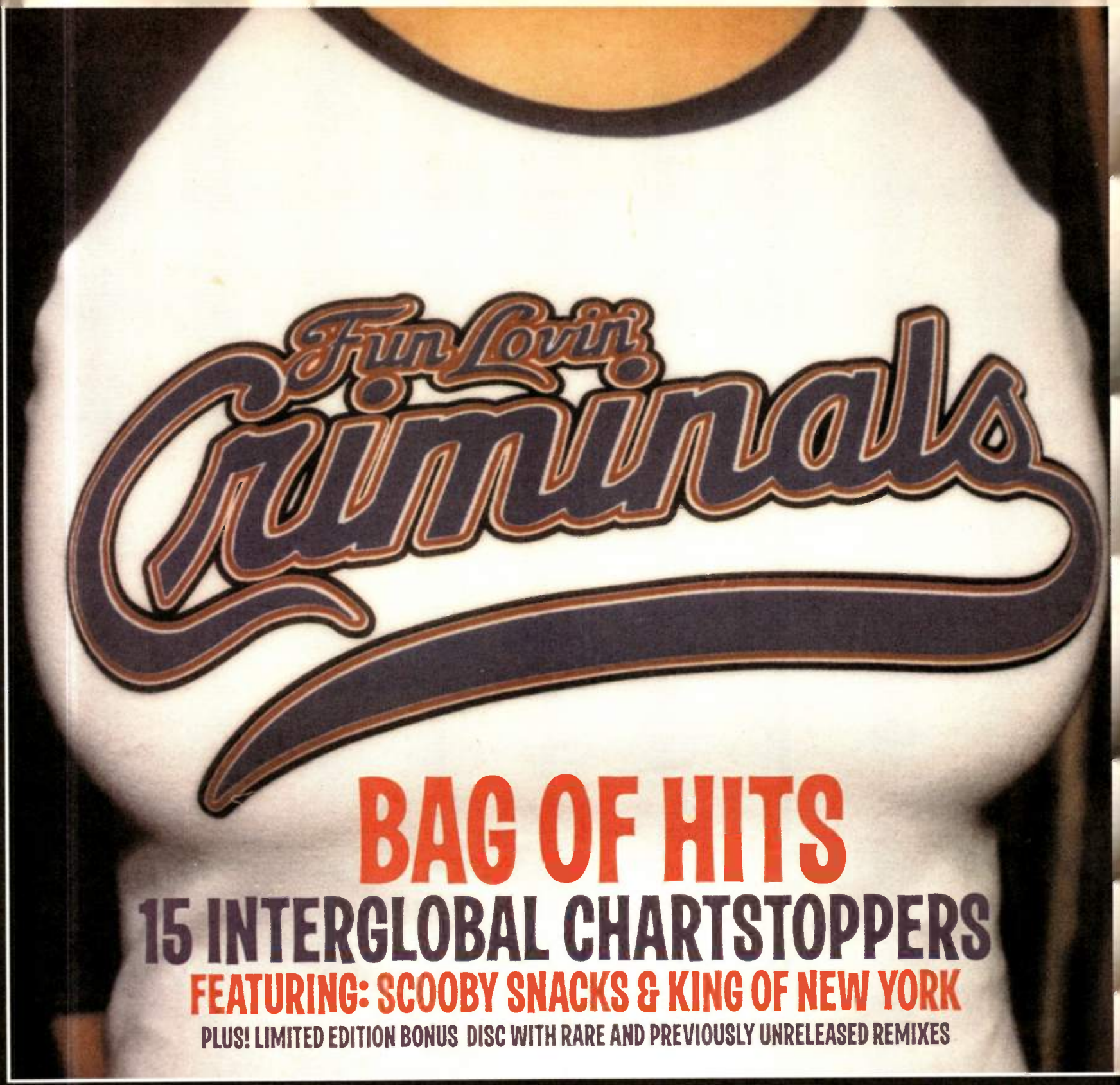
PHOTOGRAPHY: ANDY WILLSHER/DAVID TONGE/JAMES OLDHAM



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LONGPLAYER, TUNBRIDGE WELLS
SOUND HOUSE - ALL STORES

Plug pulled on Essential

LONDON LEG OF FESTIVAL CANCELLED AFTER DISASTROUS BRISTOL EVENT IN MAY

The **Essential Festival**, due to be held at London's Hackney Marshes on August 3-4, has been cancelled.

The festival, which has run for 12 years, was due to feature Morcheeba, DJ Shadow, Mos Def, Asian Dub Foundation, Zero 7, The Orb, Goldie and Aphex Twin.

The cancellation was blamed on "significant financial difficulties" and the "disastrous" Bristol leg of the festival in May. *NME* was flooded with emails following the shambolic show at Bristol, where bands that fans had paid to see were dropped from the bill.

The day before the Bristol festival was due to start, organisers Essential Entertainments claimed bad weather had led to several stages being shut for the Rock Day, leading to acts such as Reef and Therapy? being bumped from the line-up. Bands including Supergrass did play, but Trading Standards confirmed they were considering an investigation.

Essential at first claimed that poor weather was to blame for the downsizing of the Bristol event but they later admitted that poor ticket sales was a factor. Bizarrely, organisers also claimed that the Badminton Horse Trials being staged at the same time affected attendance on the Rock Day.

Following the fall-out from Bristol, Essential confirmed on July 12 that the two-day festival at Hackney Marshes had been cancelled. In a statement, Essential Entertainments said the Hackney event had been badly affected by a "slump in the market for outdoor events", although they noted that this had not affected Glastonbury or Oasis at Finsbury Park. It was also claimed that "adverse weather conditions" had damaged the site.

But the Essential Festival has been dogged by problems in recent years. Last year, the event was forced to move from its original home in Brighton to Hackney because of the foot-and-mouth outbreak. Essential was also involved in the ill-fated Total Eclipse Festival in 1999, which proved a major flop.

Chris Owen at Essential told *NME*: "We were looking for a financial backer right up until the last minute. Unfortunately, postponement was not an option. Twelve years of the festival have been shot in the foot by the Rock Day, because we only had one-third of the crowd we expected."

A spokesperson added that no decisions had been made on whether Essential would be organising festivals in the future, but added that all concerned were "proud of what we had achieved in making the festival such a unique event on the calendar".

Less than Essential?: DJ Shadow and Zero 7

PREMIER

"Twelve years of the festival have been shot in the foot" Essential organiser Chris Owen

WWWhat's on...
NME.COM
THE CORAL
They told NME last week that they are currently listening to JOHNNY MATHIS, SHACK and BO DIDDLEY... imagine what their album sounds like. They are THE CORAL and you don't have to imagine. Hear their astonishing debut album in full from midday, July 24 for 24 hours only!
PRIMAL SCREAM
We will be unveiling the new album, 'Evil Heat', exclusively on NME.COM as well as offering up the SCREAM's entire back catalogue for winning in a competition type manner. See site for details...
FESTIVALS UPDATE
HOMELANDS, OZZFEST, GLASTO, ROSKILDE, MOVE, T IN THE PARK... as summer crawls into view, music in the outdoors is heading our way thick and fast. Don't miss out, visit NME.COM's Festivals microsite for details of the happenings still to, erm, happen.
microsites.nme.com/festivals2002
DON'T FORGET...
... your name and address. Attach a label to yourself with the appropriate info or make sure you are always with someone who knows who you are and where you live.

Mystikal faces rape charge

Mystikal: faces possible life sentence

Rapper **Mystikal** has been arrested on charges of rape and extortion.

The star and two acquaintances gave themselves up to police in Baton Rouge, Louisiana last Thursday (July 18). They were bailed on a $250,000 bond.

According to Associated Press, Mystikal, Leland Ellis and Vercy Carter are accused of threatening to turn a 40-year-old female acquaintance in to police for cashing unauthorised cheques from the rapper's bank account if she did not have sex with them.

A police report says the hip-hop star demanded oral sex from the woman at his house on July 3. He then invited the other two men over and all three are said to have had sex with her.

"During the attacks, the victim was repeatedly threatened with prosecution over the cheques and great bodily harm," police said. "The victim was allowed to leave the residence after the attacks. She was treated and released at a local hospital."

Mystikal faces a mandatory life sentence if found guilty on the rape charges. Extortion carries a 15-year prison term.

The rapper had been working on the follow-up to last year's 'Tarantula' album.

NEWS IN BRIEF

NEW COLDPLAY SINGLE

Coldplay have announced final details of their new single, 'In My Place'.

The single, which is released on August 5, will be backed by two new tracks, 'I Bloom Blaum' and 'One I Love', which has formed part of the band's recent live set.

The single is the first to be taken from the group's forthcoming second album, 'A Rush Of Blood To The Head', which is released on August 26.

B&S TRADE LABELS

Belle & Sebastian have become labelmates with The Strokes after signing to Rough Trade across the world.

The Scottish indie stars have also become one of the first signings to the newly-formed Rough Trade America in the US.

Rough Trade's Geoff Travis said: "We feel that Belle & Sebastian are writing some of the best songs in modern rock'n'roll, and we would like a lot more people to hear them."

Band member Stuart Murdoch added: "B&S are now excited and happy to be on the best label that ever existed in my opinion, Rough Trade."

Belle & Sebastian are currently touring European festivals, and are planning on working on a new album in breaks between shows.

NELLY ON THE TELLY?

Rap superstar **Nelly** is aiming to be the new Will Smith.

Nelly is in negotiations to star in a US sitcom produced by Paramount Network Television. If the show takes off, Nelly could follow in the footsteps of actor and singer Smith, who starred in the hit series *The Fresh Prince Of Bel-Air* from 1990 and went on to a lucrative acting career.

Nelly is not completely new to acting. He starred in the 2001 thriller *Snipes*. Meanwhile, the rapper's second album, 'Nellyville', has sold more than a million copies in the US after two weeks on top of the *Billboard* album charts.

PHOTOGRAPHY: DAVID TONGE/ANDY WILLSHER/STUART DAYMAN

Noel bangs the drums – for Weller

OASIS SONGWRITER IS AMONG GUEST STARS ON PAUL'S NEW SOLO ALBUM

Noel Gallagher has picked up the drumsticks for a guest appearance on the new album by **Paul Weller**.

Weller's new album 'Illumination' is released on September 16 via Independiente. The Oasis songwriter, who has previously drummed for 'Definitely Maybe' producer Mark Coyle's band Tailgunner, plays drums, percussion and bass on the album's opening track 'One x One'. His bandmate Gem Archer plays acoustic guitar on the same song.

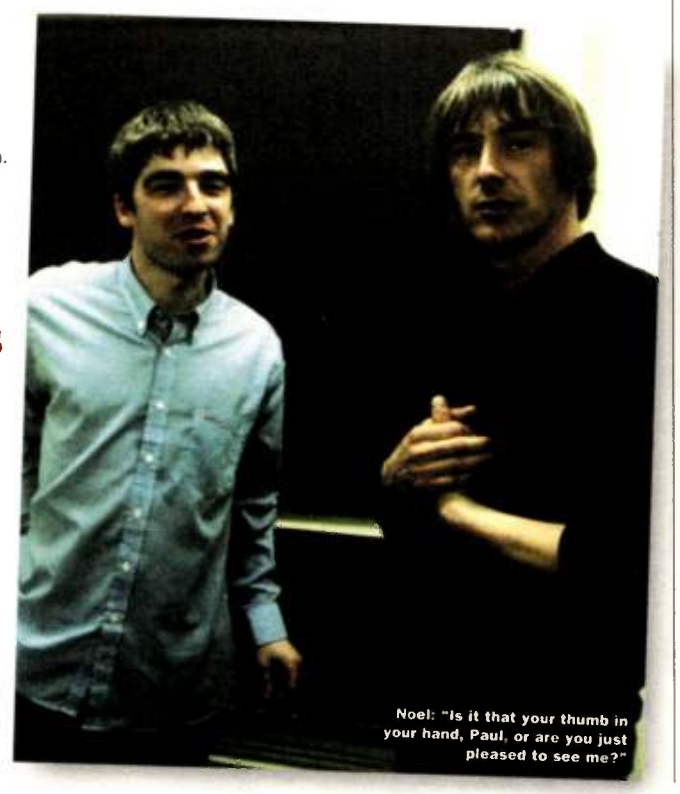
Weller has also recruited a host of other stars for 'Illumination', his first studio album since 2000's 'Heliocentric'. Stereophonics singer Kelly Jones duets on 'Call Me No 5', while other musicians include Ocean Colour Scene's Steve Cradock and Damon Minchella, soul singers Carleen Anderson and Jocelyn Brown, drummer Steve White (brother of Oasis' Alan) and Ian Brown's guitarist Aziz Ibrahim.

The album will be preceded by a single, 'It's Written In The Stars', on September 2.

'Illumination' was produced by Paul Weller, with two tracks, including the single, co-produced by Noonday Underground's Simon Dine.

The tracklisting runs: 'One x One', 'It's Written In The Stars', 'Who Brings Joy', 'Going Places', 'Standing Out In The Universe', 'Illumination', 'Now The Nite Is Here', 'A Bullet For Everyone', 'Bag Man', 'Leafy Mysteries', 'Spring (At Last)', 'Call Me No 5', 'All Good Books'.

The Oasis songwriter plays drums, percussion and bass on the opening track



Noel: "Is it that your thumb in your hand, Paul, or are you just pleased to see me?"

PHOTOGRAPHY: CAMERA PRESS

COMING SOON

Eve: Lovin' it up with Alicia Keys

Eve has recorded a track with Alicia Keys.

The Ruff Ryders figurehead has recorded 'Gangsta Lovin'' with Keys, which is likely to be the first single from her new album 'Eve-olution', due later this year.

In addition to the single, Eve has been working with Dr Dre, and also rapper Snoop Dogg. She told MTV that the recording sessions had been an "adventure".

Prodigy will release their new album in March 2003, according to songwriter Liam Howlett. The record, which has a working title of 'Always Outnumbered, Never Outgunned', will be preceded by another new single.

U2 are to release a brand new single and greatest hits compilation this autumn.

A provisional release date for the single has been set for October 21. It is unclear what the single will be, though for the last few weeks U2 have been streaming snippets of 'The Hands That Built America', the song they have written for Martin Scorsese's long-awaited *Gangs Of New York* epic, on their official site *www.u2.com*.

It also seems likely that a new greatest hits, from 1990-2000, will follow in November.

U2: new single slated fittingly for October

the D4
6TWENTY
DEBUT ALBUM OUT NOW
'6TWENTY'...ONE OF THE GREAT, GRUBBY MILESSTONES OF THE CURRENT GARAGE RENAISSANCE' - NME
'6TWENTY' IS ONE HELL OF A GOOD TIME' - TIME OUT
'THE D4 SOUND LIKE THEY SLEEP, EAT AND BREATHE EVERY MOMENT OF THEIR ROCK'N'ROLL ADDICTION' - KERRANG!
'THEY ROCK...' THE FACE
SEE THE D4 LIVE @ READING & LEEDS FEST. 24/25TH AUGUST
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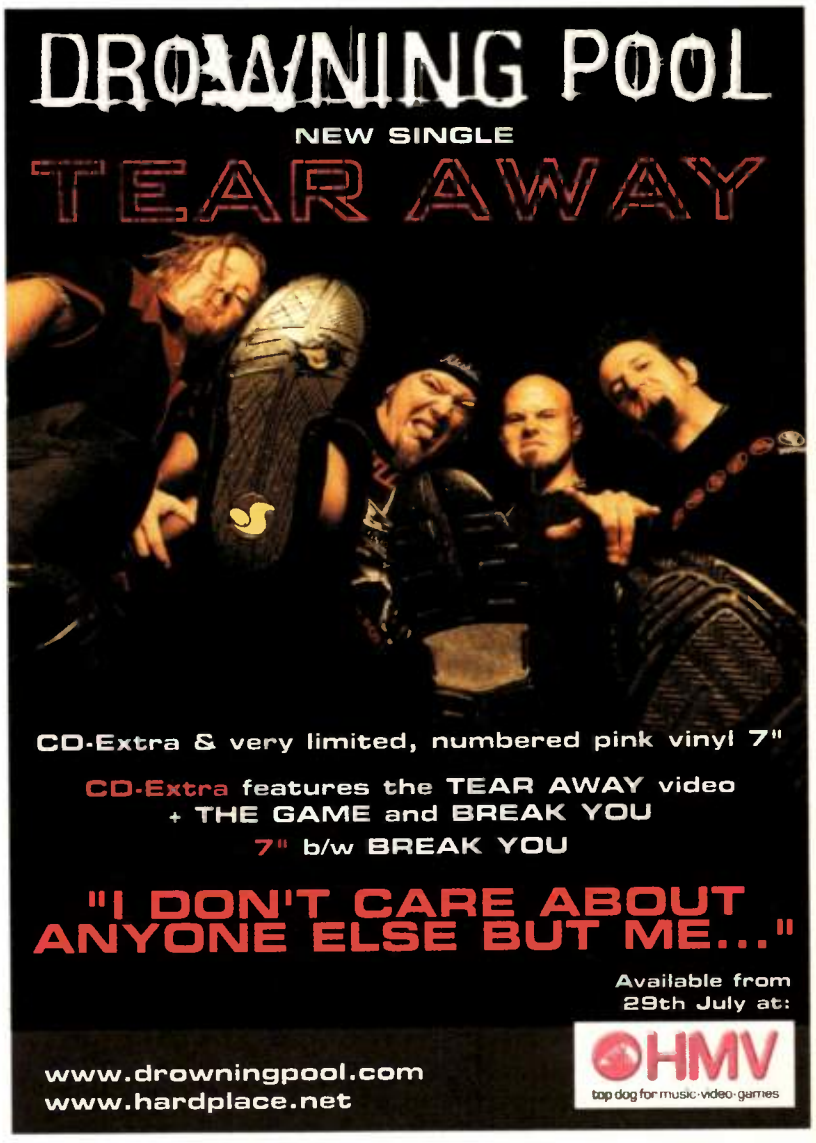
AVAILABLE AT:
Virgin megastores



The Vines: Nicholls' painting (right) to be replaced by red scrawly band shot (inset)

Vines LP artwork defaced!

AS US LABEL 'COVERS UP' CRAIG'S SLEEVE PAINTING, NME ASKS PSYCHOTHERAPISTS WHAT HIS ARTWORK MEANS

The Vines' Craig Nicholls has fallen out with his record label in America over the cover of 'Highly Evolved'.

Craig painted the artwork for the band's debut album, but Capitol have chosen to cover up the painting in the US with an image of the band. In an even stranger move, the image has then been scribbled over with red pen.

While 'Highly Evolved' entered the UK chart at Number Three in its first week with sales of nearly 30,000, Vines fans outside the UK have questioned the move by the US label. One US fan posted a message on *www.the-vines.net* which read: "Everyone is saying that we're not getting the original cover art and that we're getting some black'n'red crayony thing. If this rumour is true, then I really want to buy an album with the original cover."

Another fan, Sian asked on the site: "It seems that Britain are the only ones to get Craig's painting. Could this mean Heavenly *(the band's UK label)* is letting them have more artistic freedom than the other record company?"

A UK spokesman at EMI/Capitol would not be drawn on the dispute, commenting only that: "The US cover is part of Capitol's ongoing marketing strategy."

So, is there anything untoward or freaky about Craig's painting that would make the American label want to suppress it? *NME* asked a pair of eminent psychotherapists to examine Craig's work to find out.

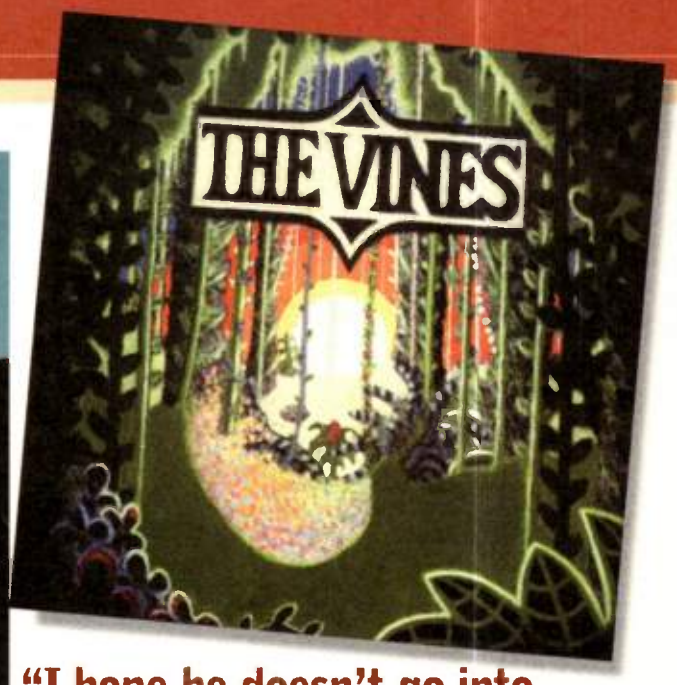
Einar Jenssen, Director of *allaboutpsychotherapy.com*

"Seeing this image and reading the lyrics, he comes across as quite a rebellious, difficult character on one hand but the painting is so structured and controlled – in a way, it's surprising he would paint something so controlled. It's very middle class, new age. I would have thought there was some kind of conflict due to wanting to be more rebellious than he really is. There is this contrast between the rebelliousness and the harmony – I would have guessed his rebellion is rather skin-deep.

Suhith Shivanath, Psychotherapist

"It's like looking out at the light from a dark place. Or it could be somebody in hiding who is being looked for – or searching for something. I think it could be also be interpreted as quite a sexual picture because of the form it takes. There is a darkness all the way round the edges and there's a little flesh-coloured strawberry or rose in the middle which could be seen as a female form.

"I was reading their lyrics and I'm not sure I found anything except the one about the jungle *('In The Jungle')* – *"where the devil lays his hand"*. On the other hand it looks like a naïve painting, like the paintings of Rousseau. So it could be that it is nothing more than a painting of vines. Looking through 'The Vines' to a picture of sunshine."



"I hope he doesn't go into painting – his music seems more interesting"
Psychotherapist Einar Jenssen

He'd like to be seen as difficult but I would have thought it was copied from Cobain or whoever.

"This obsession with harking back to the '60s – I don't know where his parents were in the '60s but I wouldn't be surprised if they were hippies. One of the common difficulties in psychotherapy is the longing towards harmony and symbiosis but at the same time it's very overpowering. There is a fantasy of getting back to state of perfect harmony, of union, of symbiosis, but when you get to that stage you don't actually exist as a person so you have to withdraw from it. I hope he doesn't go into painting – his music seems more interesting."

NEW RELEASES

JULY 29
Singles
McAlmont & Butler 'Falling' (Chrysalis)
Britney Spears 'Boys' (Jive)
Toploader 'Time Of Our Lives' (S2)

Albums
Linkin Park 'Reanimation' (WEA)
My Vitriol 'Fine Lines/ Between The Lines' (Infectious)
Beth Orton 'Daybreaker' (Heavenly)

AUGUST 5
Singles
Coldplay 'In My Place' (Parlophone)
The Flaming Lips 'Do You Realize??' (WEA)
Busta Rhymes 'Holler' (RCA)

Albums
Dirty Vegas 'Dirty Vegas' (Credence)
Marah 'Float Away With The Friday Night Gods' (Epic)
Primal Scream 'Evil Heat' (Columbia)
Raging Speedhorn 'We Will Be Dead Tomorrow' (ZTT)

AUGUST 5
Singles
Romeo 'Romeo Done' (Relentless)
The Hives 'Die, Alright!' (Poptones)

Albums
McAlmont & Butler 'Bring It Back' (Chrysalis)
Will Smith 'Born To Reign' (Columbia)
Toploader 'At The Magic Hotel' (S2)

Jack White hits the silver screen

The White Stripes Jack White is to take up acting – appearing in a forthcoming film based on the US Civil War.

White is to travel to Romania later this year to film a small part in the Jude Law and Nicole Kidman drama *Cold Mountain*.

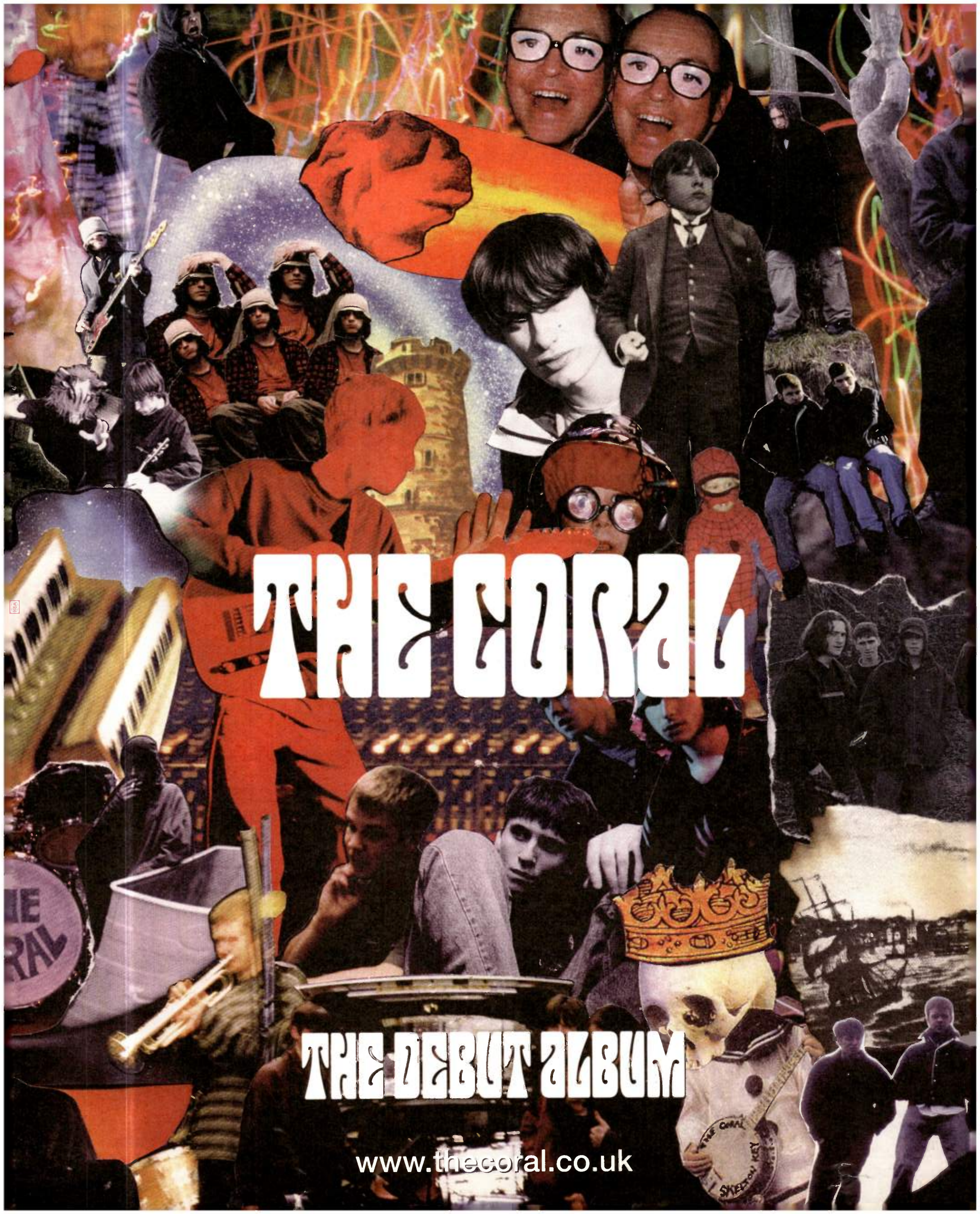
The film, based on a Charles Frazier novel, documents the journey of a Confederate soldier who leaves hospital to return home to the love of his life.

In addition to his walk-on role, White is planning on writing and recording some songs for the project, which is being directed by Anthony Minghella.

A spokesperson for The White Stripes told *NME* that while the filming would definitely happen, it was still in the "planning stages".

The White Stripes have now almost completed their new LP, which has the working title 'Elephant'. After dates in Detroit and New York with The Strokes in August, they return to the UK for the Reading and Leeds Festivals.

PHOTOGRAPHY: DAVID TITLOW/PIETER M VAN HATTEM


THE CORAL
THE DEBUT ALBUM
www.thecoral.co.uk

FATBOY: 'BRIGHTON WAS

NORMAN COOK AND BRIGHTON CITY COUNCIL WERE EXPECTING A CROWD OF 60,000 AT THIS YEAR'S BIG BEACH BOUTIQUE. INSTEAD AN ESTIMATED 250,000 TURNED UP. NME INVESTIGATES HOW IT HAPPENED, AND WHETHER THE EVENT CAN TAKE PLACE AGAIN NEXT YEAR

FATBOY'S PARTY: THE FACTS

Estimated number of people who attended event: 250,000

Population of Brighton: 250,000

Maximum number of people council say can fit on beach: 120,000

Estimated number packed on beach for Fatboy Slim's set: 180,000

Extra number of trains laid on to cope with demand: 4

Time spent preparing for event: 5 months

Length of traffic tailbacks to London by 3pm: 10 miles

Distance from Brighton to London: 50 miles

Amount stewards were paid for day's work: £40

Amount Fatboy Slim paid out to host event: £100,000

Extra Fatboy Slim paid to clear up rubbish from beach: £10,000

Volume of rubbish left on beach: 150 tonnes

Number of people treated for injuries: 100

Number of people taken to hospital: 11

Number of arrests: 6

Number of arrests on usual Saturday night in Brighton: 18

PHOTOGRAPHY: BIG/PA

THE DJ'S STORY

Norman Cook, aka Fatboy Slim, has declared himself "very proud" of the Brighton beach show, claiming it was a huge success and calling it "my Knebworth" – despite negative reports in the media and two deaths related to the event. However, the superstar DJ stopped short of confirming he plans a similar event next year, insisting he needs to take time to consider the options. He said he would only continue if public safety could be assured.

Speaking to *NME* a few days after the event, Cook said: "After we had our debrief with the police and the council, it became clear that things went a lot smoother than the papers made out. And the problems that did happen were really not anything we could have foreseen.

"The transport people were warned that an awful lot of people would come and they said they'd put on extra trains – but they only put on four! They were supposed to run them all through the night, but they panicked and shut the station. We can't bully them into getting people home."

The DJ praised the crowd for their behaviour, and the emergency services for their handling of the day.

"Safety-wise all the contingency plans worked. All the emergency services were primed for it. Only 15 people had to go to hospital. There were only six arrests, which is a dozen less than normally on a Saturday night in Brighton. For a crowd that size there was remarkably little trouble. The police said everyone was co-operative and seemed to be in a good mood."

He added: "Safety was our main concern. It was touch and go at one point. About ten minutes before I went on, the police tried to stop me. They said, 'We've reached critical density now.' And I said if we don't play, it could get ugly, it could get worse. I think we were right to carry on but I admit we were lucky. There could have been a lot more injuries. It could have been a major disaster. And I wouldn't do it again if I couldn't guarantee safety."

Cook said he didn't feel responsible for the two deaths. A 45-year-old man died from a heart attack and a 25-year-old woman died from injuries sustained from a fall hours after the event closed.

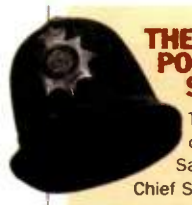
"My nightmare scenario was that someone had got seriously hurt or killed," he said. "And *(when I heard)* one person was critical and one person dead, my heart leapt through my mouth. But after talking to the police, the person who had the heart attack – and it was his third heart attack – they don't even know if he was at the gig. The other happened at four in the morning. They said it's not connected with the gig."

Cook paid out £100,000 of his own money to have this year's party go ahead after a sponsor pulled out, and a further £10,000 to help shift the 150 tonnes of rubbish. Despite this, he is happy.

"It's my Knebworth, yeah," he said. "The official council thing of how many people you can get on the beach is 120,000 and they reckon that we had 180,000. It was either my Knebworth or my nemesis. Half of it was really exciting and made me proud and half of it I was bricking myself."

"Things went a lot smoother than a lot of the papers made out" Norman Cook

THE POLICEMAN'S STORY



The officer in charge of Saturday's event, Chief Superintendent Doug Rattray, said he would not prevent outdoor events happening in Brighton again, but insisted lessons had to be learned.

"I have never in my career seen anything like this. It was an amazing spectacle," he said. "Brighton is a very attractive place to come. A beach party at which Fatboy Slim is playing is always going to attract a lot of people. This year's estimate was based on last year's event which was very well run. The numbers took everyone by surprise this year.

"If an event like this was to happen again we would have to look at several changes. At Edinburgh's free New Year's Eve party, people have to obtain tickets well in advance. That may be something we will have to do."

"I have never seen anything like this... an amazing spectacle"

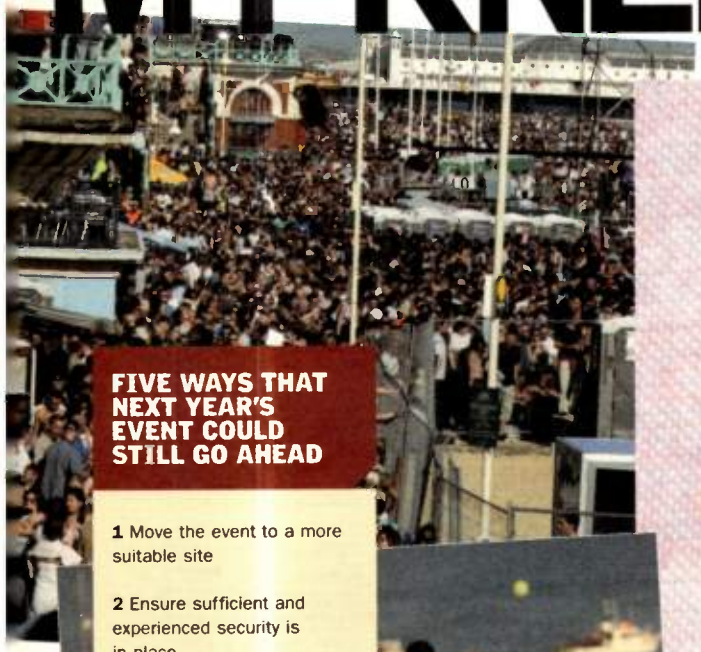
THE COUNCILLOR'S STORY

Despite cancelling another live event planned for Sunday July 21, the council – who have the ultimate veto for events on the beach – have not ruled out a return for Fatboy Slim.

"We are not closing the door on future events of a similar nature on the seafront," Councillor Ian Duncan told *NME*. "All such events will need to be assessed on their individual merit and a risk assessment carried out. This city and its businesses thrive on events like this."

"We are not closing the door on future events of a similar nature on the seafront"

MY KNEBWORTH'



FIVE WAYS THAT NEXT YEAR'S EVENT COULD STILL GO AHEAD

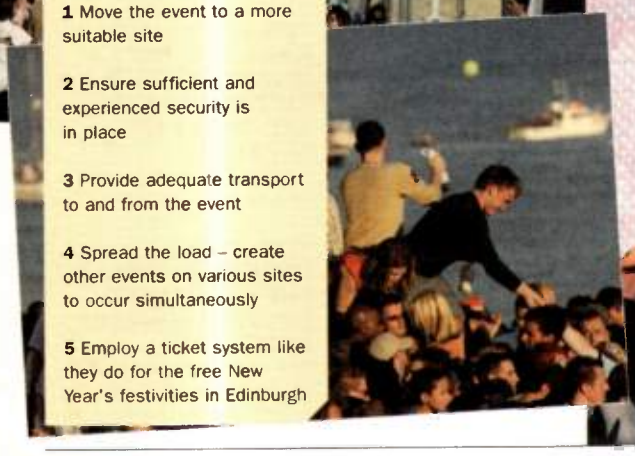
1 Move the event to a more suitable site

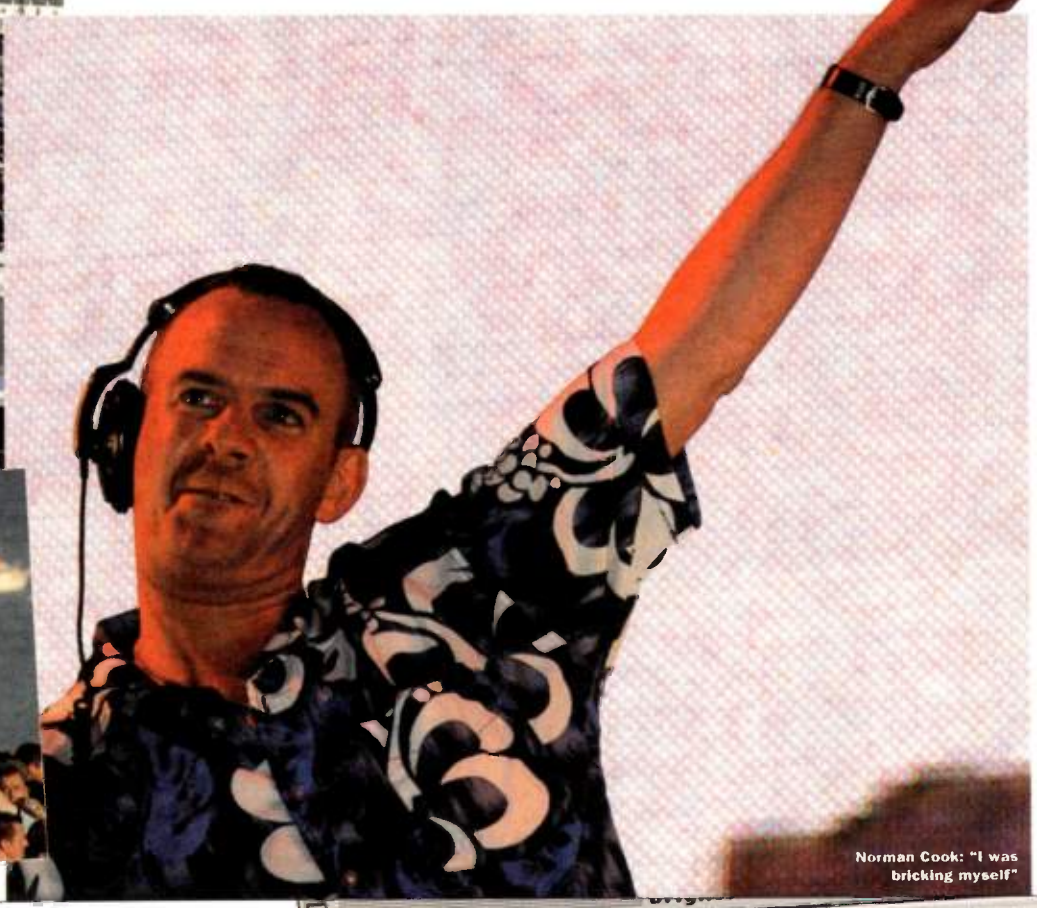
2 Ensure sufficient and experienced security is in place

3 Provide adequate transport to and from the event

4 Spread the load – create other events on various sites to occur simultaneously

5 Employ a ticket system like they do for the free New Year's festivities in Edinburgh





Norman Cook: "I was bricking myself"

WHY IT HAPPENED: NME READERS' OPINIONS

1 The particularly hot weather attracted many people to the beach

2 There was more pre-publicity than last year – Xfm and Radio 1 advertised the event and there were full-page ads in magazines

3 The lack of alternative events – last year there were other DJs playing around the country

4 It was a free event

5 Aggressive marketing by Fatboy Slim and his record company encouraged the fanbase to attend

THE REVELLERS' TALES

Within 24 hours of Norman Cook spinning the final disc at the Big Beach Boutique party, *NME* was overwhelmed with emails from readers who attended the event. Here are some of their impressions of what, despite the crap transport, the overcrowding and scare stories in the press, the majority consider *the* gig of the summer...

NORM - Message

Send | Save | Insert File... | Priority | Options...

To... NME
Cc...
Subject: NORM

Arial 10

Saturday's event was a shambles. The atmosphere during the gig was not bad but things started turning nasty when the fireworks stopped. We tried to leave the beach following the directions coming from the PA. I went to a stairwell as directed. This resulted in being in a crush that gave me nasty thoughts of Hillsborough.
We were stood still for 25 minutes being crushed, watching people do their best Spider-Man impressions by climbing up drainpipes to get to the upper level of the esplanade. We saw about ten people do this and three nearly fell.
The voice on the PA had changed his mind by now but we were stuck in our place. As my girlfriend nearly fainted I thought, sod it and pushed out backwards to wait on the beach or find another way out.
All in all, I was sure more people would have died. If they don't make it a ticketed event next year to limit the numbers, I fear the worst.
Alastair, Brighton

"A shambles... I'm sure more people could have died" Alastair, Brighton

FOR MORE OF YOUR LETTERS AND EMAILS ABOUT THE BIG BEACH BOUTIQUE, SEE NMEMAIL ON PAGE 58

fatboyyeeeeee - Message

Send | Save | Insert File... | Priority | Options...

To... NME
Cc...
Subject: fatboyyeeeeee

Arial 10

It was a fantastic evening! There were a LOT of people, but the atmosphere was fantastic and everyone seemed to have a cracking night.
There were a few problems – there were only about 20 toilets and five bins, and that wouldn't have been enough for the expected 60,000 let alone the 250,000 that turned up. The rubbish was a real issue.
I stayed on the beach because of the lack of transport out of Brighton, and that was cool, but the rubbish wasn't. I felt quite embarrassed by the sheer amount as we sat there and the Brighton residents came down to check it out. I wouldn't fancy that mess on my front doorstep.
All said, though, a wicked night. Why the hell would they want to cancel it?
Will

FBS - Message

Send | Save | Insert File... | Priority | Options...

To... NME
Cc...
Subject: FBS

Arial 10

I'm amazed by all the horror reports that I've read since returning to London. All the reports I've read have been entirely contradictory to my experience of the event, which I thoroughly enjoyed.
While transport was a problem and there was a huge amount of litter, what the press are ignoring is that is that thousands upon thousands of people had an absolutely brilliant night.
In this country we don't get days like that very often and everyone I've spoken to who was at the event had one of their best nights of the year so far.
I'm sure there are lessons to be learned to make the whole operation run more smoothly, but to cancel the event would be a tragedy!
Roll on Big Beach Boutique 3!
Rebecca

Brighton beach - Message

Send | Save | Insert File... | Priority | Options...

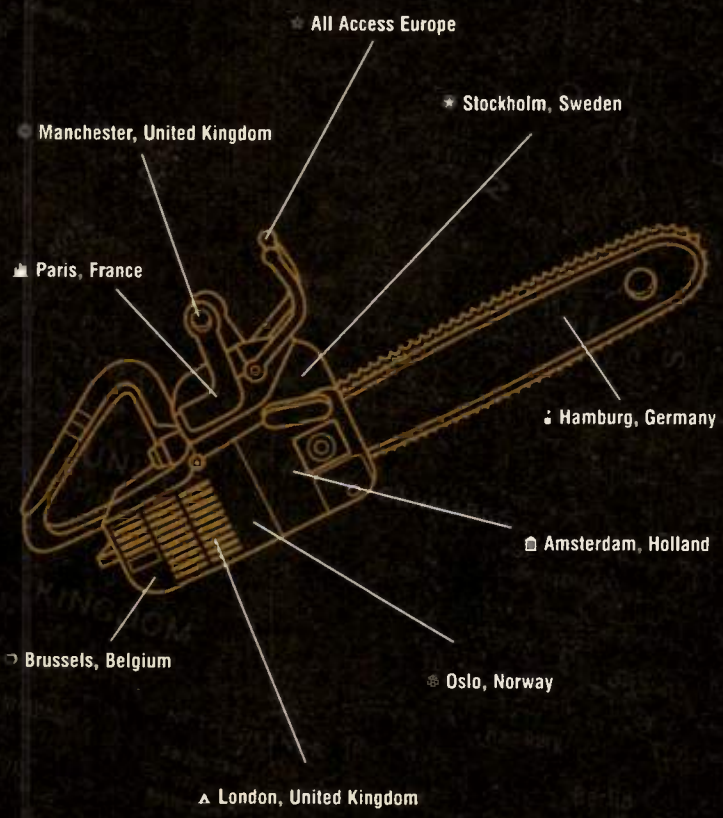
To... NME
Cc...
Subject: Brighton beach

Arial 10

I've read many media articles with a great deal of interest and rising annoyance.The gig was a roaring success – completely violence-free and with an atmosphere that lifted all who attended. The camaraderie, helpfulness and friendliness of all those who attended was phenomenal.
The media is having a whale of a time talking about ambulances that couldn't get onto the beach and the woman that fell from the promenade – but they seem to be carefully avoiding telling the other side of the story – people were being passed through and over the crowd in order to reach medical aid, likewise the gig was stopped twice and the PA firmly requested the audience to NOT climb on the railings or the lampposts, and to NOT put pressure on the groynes on the beach. No-one had any doubt that they were not kidding about stopping the gig if the audience did not co-operate... and we did. The same PA also supervised the crowds leaving the beach with assurance and calm.
Mutterings of 'another Hillsborough' were greatly exaggerated – there was a steady pressure to leave the beach, yes, but there was no aggression and at no point did myself or any of my group feel threatened. To call it a 'disaster' and to call for it 'to never happen again' is a classic, knee-jerk response that needs to be outgrown.
The very fact that the gig was stopped early – and that there was not even a sniff of trouble – is testament to the incredible good feeling and humanity that was present in Brighton last weekend. There are so few times when so many people are united in such elation... to lose it would be nothing short of a tragedy.
Bring in the police, by all means. Make sure that, next year, the rail system, rescue services and health service are primed to cope (not to mention the off-licenses, bars, clubs and greasy spoons!) and can handle in influx. But stop it? Let's grow up, take a little responsibility – all of us – and stop being ridiculous."
Daniel Ware

Shady Records Cousins Entertainment
Interscope Records Aftermath Records Chrome Bumber Films Presents:

EMINEM
ALL ACCESS EUROPE



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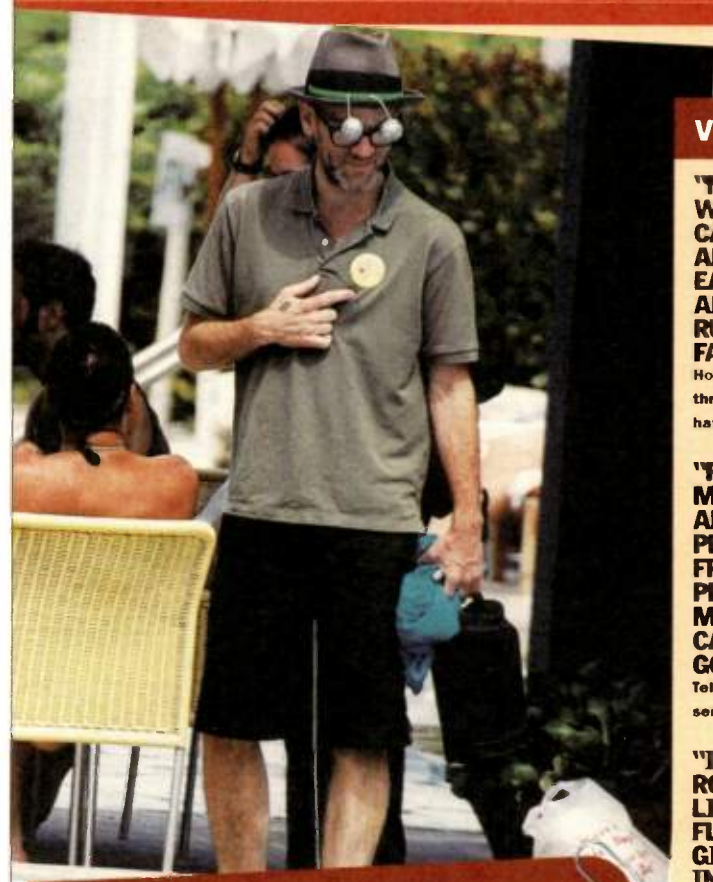


EYEWITNESS!

Subject: Michael Stipe not wanting to draw attention to himself **Location:** A beach pool at a Miami hotel, whose name we shall not mention out of respect for Michael's privacy. We have instead chosen to print a full colour picture **Date:** Thursday July 11, 2002 **Time:** Looks about midday, doesn't it? **Occasion:** Stipo's on holiday, and what better reason to wear children's headgear on your head? As well as a hat, as well as a no-doubt-ironic badge? **Not in frame:** His boyfriend. We have a picture of Stipe and aforementioned boyfriend. In it, Michael is wearing black shorts and his boyfriend is wearing red shorts, so it's obviously not as interesting as this picture with the things on the head, even though there are twice as many people in it

VERBAL ABUSE

"ME AND A GIRL WENT OUT IN A CANOE ONE NIGHT AND JUST SAT IN EACH OTHER'S ARMS... THEN SHE RUINED IT BY FARTING"
Hopefully she didn't follow through, Wyclef, or she might have kayaked her pants

"FOR THE REST OF MY LIFE I'LL BE ABLE TO SAY I'VE PERFORMED IN FRONT OF 100,000 PEOPLE. WITH THAT MANY PEOPLE YOU CAN'T REALLY GO WRONG"
Tell that to Brighton emergency services, Mark Westlife

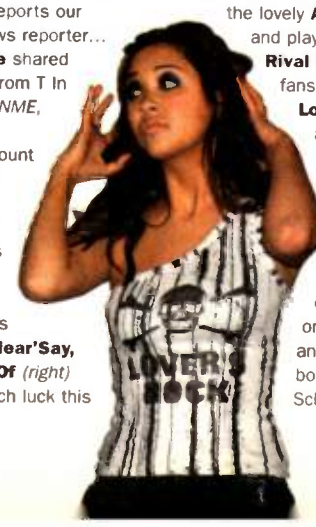
"I'M NOT REALLY ROMANTIC BUT I LIKE SENDING FLOWERS TO LET A GIRL KNOW I'M INTO HER"
If you're already into her, Ja Rule, surely she'd know

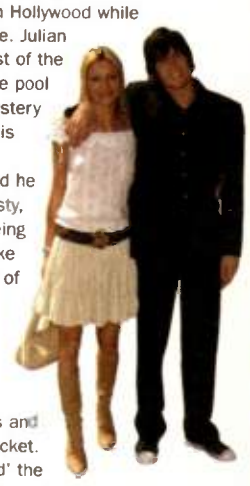
"ONE THING I NOTICED IS THAT SHE'S GOT GREAT SKIN FOR SOMEONE OF HER AGE"
Well, Ozzy, the Queen probably laid off the drugs in the '80s

"'COLOURBLIND' IS MY THANK YOU TO EVERYONE FOR THEIR SUPPORT"
Brilliant, thanks Darius

PLUS ONES

In alphabetical order for one week only... ● **Boredoms, The** were spotted enjoying a very nice curry the other night, at what happens to be the favourite curry house of **Jamie Oliver**. Could a collaboration be on the cards, we wonder?... ● **Charlatans, The** played a homecoming gig last week (we trust the show was as exciting as their live album!), pulling in **Bez**, **Tony Wilson**, and ("this is the biggie," according to our correspondent) **Vernon Kaye** and **Tess Daly** *(far right)*. "Britain's 407th most celebrated celeb couple were HOLDING HANDS!!!!!"... ● **Cook, Sue** ex of *Crimewatch* was spotted "in a small shop" in London's fashionable Hampstead. "She didn't stay long and went quietly on her way," reports our eagle-eyed news reporter... ● **Grohl, Dave** shared a plane back from T In The Park with *NME*, though it was difficult to account for his in-flight behaviour, "as he was in business class so once the curtain was closed that was it". Pah!... ● **Hear'Say, Myleene Off Of** *(right)* hasn't had much luck this week. On a trip to posho clothes emporium Super Lovers in London's Covent Garden, she attempted to wangle a discount and looked a little glum when the shop assistant took such obvious glee in turning her down... ● **Hughes, Sean** was seen walking, by himself but quite contentedly so, in Crouch End, "which is where he lives"... ● **Power, John** was at Liverpool's Bandwagon last Saturday night, drinking their free booze "and trying to sidle up to the nu-Liverpool breed for some cred". But he was in Cast! How much cred can one man possibly handle?... ● **Prodigy**. At Ireland's Witnness Festival, Prodigy were relaxing with their families – crucially, this included the lovely **Appleton** sisters – and playing football... ● **Rival Schools** drew in fans including **A**, **Zane Lowe From MTV**, and "some very drunk men who might have been **Span**". During the show **Aaron** from **The Icarus Line** clambered onstage and announced that bootleg Rival Schools T-shirts were on sale outside. After a call for the audience to hospitalise the bootleggers, Walter RS decided that the blokes were all football thugs, and called an end to the madness... ● **Strokes, The**. Gossip just in from one globetrotting *NME* hack: "All the band were staying at the Sunset Marquis in Hollywood while I was there. Julian spent most of the time by the pool with a 'mystery blonde'. His skin was terrible and he looked pasty, despite being dressed like a member of 'Young Guns'-era Wham, ie too-tight shorts, espadrilles and a denim jacket. He 'treated' the rest of the hotel's residents to some interminable acoustic guitar guff. The rest of the band contented themselves with drinking whisky with a haggard-looking **Mickey Rourke**, and listening to crap house until the small hours with **David Holmes**. All of which was a horrible spectacle"...





PHOTOGRAPHY: LFI/BIG PICTURES

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WRH

"We want to make records that teenagers would get arrested the first time to"
Frenchie

The YHA you might want to join: Chris Hodge, Steven T Hall, Frenchie, Tony, Kirstin and Jennifer

YOUNG HEART ATTACK

Riotous Austin, Texas rockers

"I've been napping," announces Austin, Texan hard rocker Chris Hodge. You'd better hold onto that pronouncement because they're the only words *NME* gets out of the bubble blond Young Heart Attack singer. In a lesser band, such interview-phobia would be arrogance. Given YHA's rocketing reputation as the meanest, loudest and most attitudinally remodelled kick-ass rock'n'roll machine since AC/DC, it's probably nonchalance.

YHA have profound qualifications as purveyors of God-hammering incendiary riffs. Chris' aunt gave him Led Zeppelin's 'IV' when he was six, and he dedicated his early youth to singing in Austin hardcore bands. Fellow YHA co-founders Frenchie (guitar) and Steven T Hall (bass) plied Texan psychedelia in locals Sixteen Deluxe while building their own studio and producing bands, notably Trail Of Dead's debut.

Simultaneously discovering that they had unquenched appetites for "staying up all night and passing out on the couch", the Austin scenesters roped in "backing chick" vocalists Jennifer and Kirstin and stray members of Fastball, and the line-up responsible for the brilliant flaming boogie of debut single 'Mouthful Of Love' was complete.

"We wanted to reach out to people, we didn't want to be enigmas, we wanted to challenge the status of American rock right now and all that backward baseball cap thing," explains Frenchie. "All those bands are such a fuckin' bummer to me. We wanted to make records that other bands would buy, fans would buy and teenagers would lose their virginity and get arrested the first time to."

All the signs are there that YHA are achieving their aim. They've blown away audiences at White Stripes and Trail Of Dead shows. And tunes like 'NY Sux' and 'Tommy Shots' demonstrate a slightly surprising ability to take that love of Cheap Trick and Humble Pie stadium boogie and infuse it with an ecstatic, attack rock sensibility. They even pass the ultimate test, covering MC5's 'Over And Over' and doing it proud.

"The status of American rock'n'roll, radio and MTV is just hilarious to us," says Frenchie. "I mean, somebody's got to come up with something more fun and heartfelt."

We think they just have. Fire alarms in the glass tower block of nu-formula rock don't come any more deafening.

Roger Morton

'Mouthful Of Love' is out now on Rex Records – hear it now on *NME.COM*. Young Heart Attack will tour the UK in September

WRH

TURN ONS
What's on the NME stereo

1 **Ms Jackson** The Vines (Heavenly)
2 **Scorpio Rising (LP)** Death In Vegas (BMG)
3 **The Music (LP)** The Music (Hut)
4 **Rippin Kittin** Golden Boy (Illustrious)
5 **Addictive** Truth Hurts (Aftermath/Interscope)
6 **Missy Queen's Gonna Die** Toktok Vs Soffy O (East West)
7 **All I Ever Really Wanted Was A Good Time** My Computer (13 Amp)
8 **We Come Out At Night** Psychid (db)
9 **Love Emulator (LP)** Sinema (Universal)
10 **Real Feelness (LP)** The Pattern (Wichita)

The Music: taking Leeds up the table

ON THE UP

New York's **LIARS** return for a week-long tour, accompanied by **MISS BLACK AMERICA**. See *Gig Guide*. The Liars' album, 'They Threw Us All In A Trench And Stuck A Monument On Top', follows on August 19 through Blast First... ■ Manchester's stylish indie, **TWISTED NERVE**, are starting a singles club. Sign up now at *twistednerve.co.uk/jukebox_45_singles* for a discount... ■ Scary twisted redneck violence record of the week: **SCISSORFIGHT**'s 'Mantrapping For Sport And Profit', out Monday on Tortuga... ■ **PSYCHID**: it's not such a bad name when you learn it's a moth. Their moody debut, 'We Come Out At Night', is out Monday on db...

Liars: on tour, naturally

PHOTOGRAPHY: PIETER M VAN HATTEM/JAMES STAFFORD/IAN JENNINGS/SANNA CHARLES

Boniface: yes, he does Spider-Man impressions, too

BONIFACE
Cheeky R&B extrovert

"My first ever public performance was when I was eight," blares 20-year-old, leather-trousered, UK R&B sensation-in-waiting Bruce Boniface. "I got up in the middle of assembly and sang..." He pauses. "Maybe it was The Beatles. Or Shakin' Stevens."

Boniface's phone rings. It's his manager, in some sort of conference call with Adam F, the man behind the booming beats of Boniface's debut single, 'Cheeky'. This is the song that Boniface wrote over four years ago, demoed in his south London flat and shopped around until an old schoolfriend (So Solid's Mr Shabz) gave the tape to his manager.

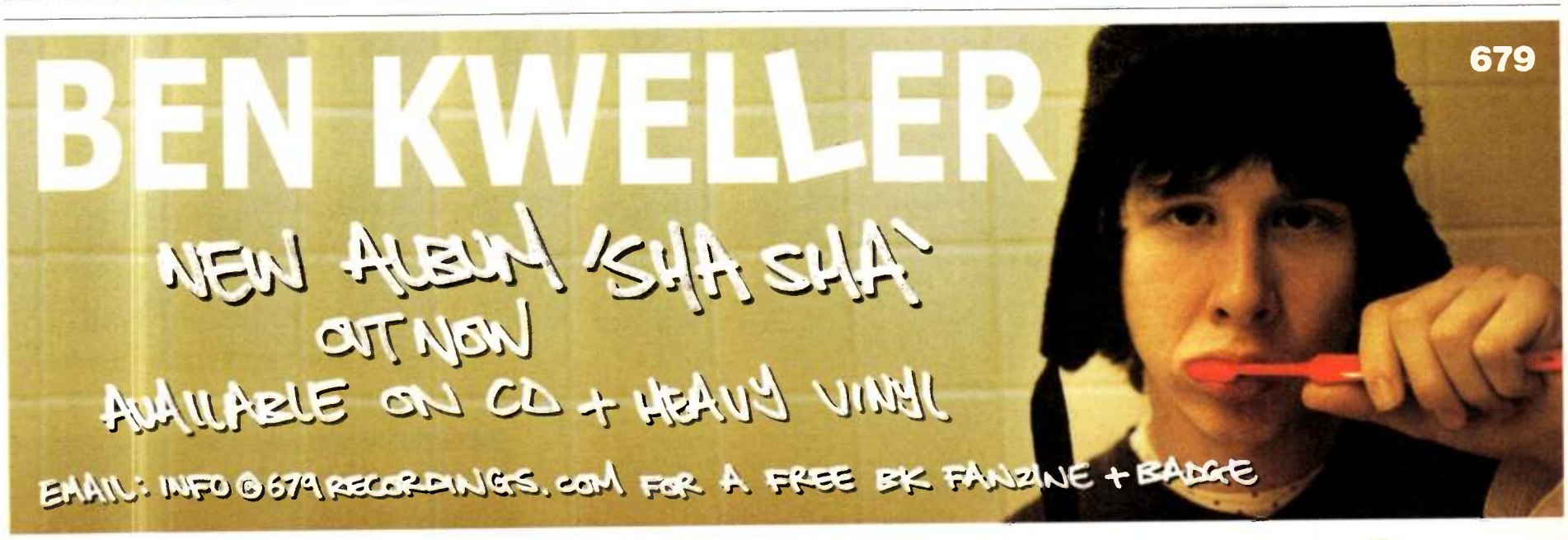
A deal with Columbia soon followed, but for Boniface the process has still been slow. "I can't wait to get my music out there," he grins. "And this is good stuff, man, I didn't just knock up any old shit and hope people would like it. You have to hit with a bang."

Bangs don't come much louder than 'Cheeky' and during his recent tour with Destiny's Child, it made many girls scream.

"Americans do R&B well and you can't take that away from them," Boniface says, but when *NME* points out that in teaming up with Adam F that's precisely what he's attempting to do, the English reserve crumbles. "Yeah," he laughs. "I want Britain to be at the top! I *do* wanna be Number One! That's why I do this job! I want to be known as an artist in the highest ranks! People need to hear my music! The thing is, the more people catch you, the more fire you catch."

Peter Robinson

'Cheeky' is out on August 5 through Columbia – hear it now on *NME.COM*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SONGS OF PRAISE

The 25 members of The Polyphonic Spree dress in white robes and they're all religious. But, says their leader, they're not a cult – they just want to spread joy through their music

Text: Ian Watson Photography: Chris Terry

Last month, London was invaded by the strangest musical gathering the capital has ever seen. Twenty-five strong and dressed in white robes, The Polyphonic Spree, a "choral symphonic pop group" from Dallas, Texas, began spreading the word at the Royal Festival Hall, snaking through the dumbstruck Divine Comedy audience, waving their hands in the air and whooping with glee. Once onstage, they pogoed like teenage punks stuffed with tartrazine and sang praises to the sun that sounded like The Beach Boys and Mercury Rev colliding head on with *The Muppets*.

News of the band's arrival in London spread with a religious fervour. The following Saturday, a crowd of 400 turned up at 6pm to see the band in the Royal Festival Hall bar, among them Steve Lamacq. Jo Whiley pronounced the group's debut, 'Soldier Girl', single of the week and took to DJing in a white robe as tribute. Wide-eyed reviews followed.

Sitting in his PR's west London office, out of uniform in regular indie guy browns and blacks, singer and "band leader" Tim DeLaughter is handling success with the confidence of a true believer. Ever since the Spree supported Grandaddy as a mere 13-piece two years ago, things have been falling into place. French horn and Theremin players and choristers sought them out; a spectacular performance at this year's South By Southwest festival led to money being donated for plane tickets to the UK. People are willing to do anything to further the cause.

"I've basically surrounded myself with positive people," explains Tim. "I like uplifting, positive music. I wanted us to be like Walt Disney – with uplifting power. To have the feeling through sound that 'yes, I can do this'."

Watching the Spree is an intense experience: you feel bewildered, amazed, excited, confused... scared, even, by the thought that this seems only a tambourine rattle away from a happy clappy religious sect. For Tim it's even more exhilarating.

"I get chills, man. Majorly. I've found myself weeping at some shows. I was sitting there just crying like a freaking baby, man. It's just overwhelming. There's nothing like this in the world."

Tim is pleased with every reference point thrown at the band. The Beach Boys? "I love the friendliness of their records." Seventies musicals *Hair* and *Godspell*? "I'm flattered". *The Muppets*? "There's the childlike feeling I'm looking for. I think everybody wants to get back to those feelings you had as a kid. You didn't judge things. You liked it because you really liked it."

Tim's happy to admit that he's a religious person ("I believe in God. I believe in the word God. I believe in the sense of God"), but he doesn't see religion as the Spree's focus.

"Are we preaching about God? No, not really. But are we singing about life and a better way of looking about things and an outward look? Yeah, I think so."

Is God coming through you?

"I have no idea. Maybe this is what it's all about. I have opened a door. This music has."

Tim "tried" church for a while but gave up when he and his wife Julie, who's one-twelfth of the Spree's choir, realised they'd be better off spending Sundays with their three children. He doesn't know of anyone in the group (which ranges in age from 16 up to Tim's 36) who isn't religious, but says "the majority of the band don't go to church". As for being the musical equivalent of a religious cult, he's against the idea.

"The word cult has a negative vibe to it," Tim declares. "I'm not embracing the word cult. Cult, to me, could be 'NSync's audience."

As a nod to Meltdown curator David Bowie the band covered his 'Five Years', which features the line *"Five years – that's all we've got"*. Isn't this a worryingly apposite reference to doomsday cults?

"We're in some troubled times right now. We just thought that song was relevant."

So you don't have an actual date for the end of the world?

"No. I can't give you that," Tim smiles. "We're not that good."

The Polyphonic Spree are an inevitable reaction of positivity against the rampant negativity of the modern age: September 11, nu-metal, blame who you want. They're also Tim's response to a personal tragedy: the death of Wes Berggren, his bandmate in indie also-rans Tripping Daisy, who died of a drugs overdose in 1999.

"I really found out how fragile life was when I lost him. I'll miss him forever. I don't know until we go there but he might be a very big part of it."

Go where?

"To wherever you go when you kick the bucket."

Or as The Polyphonic Spree themselves say: *"I'm on my way"*.

"I wanted us to be like Walt Disney – with uplifting power"
Tim DeLaughter

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THE CORAL

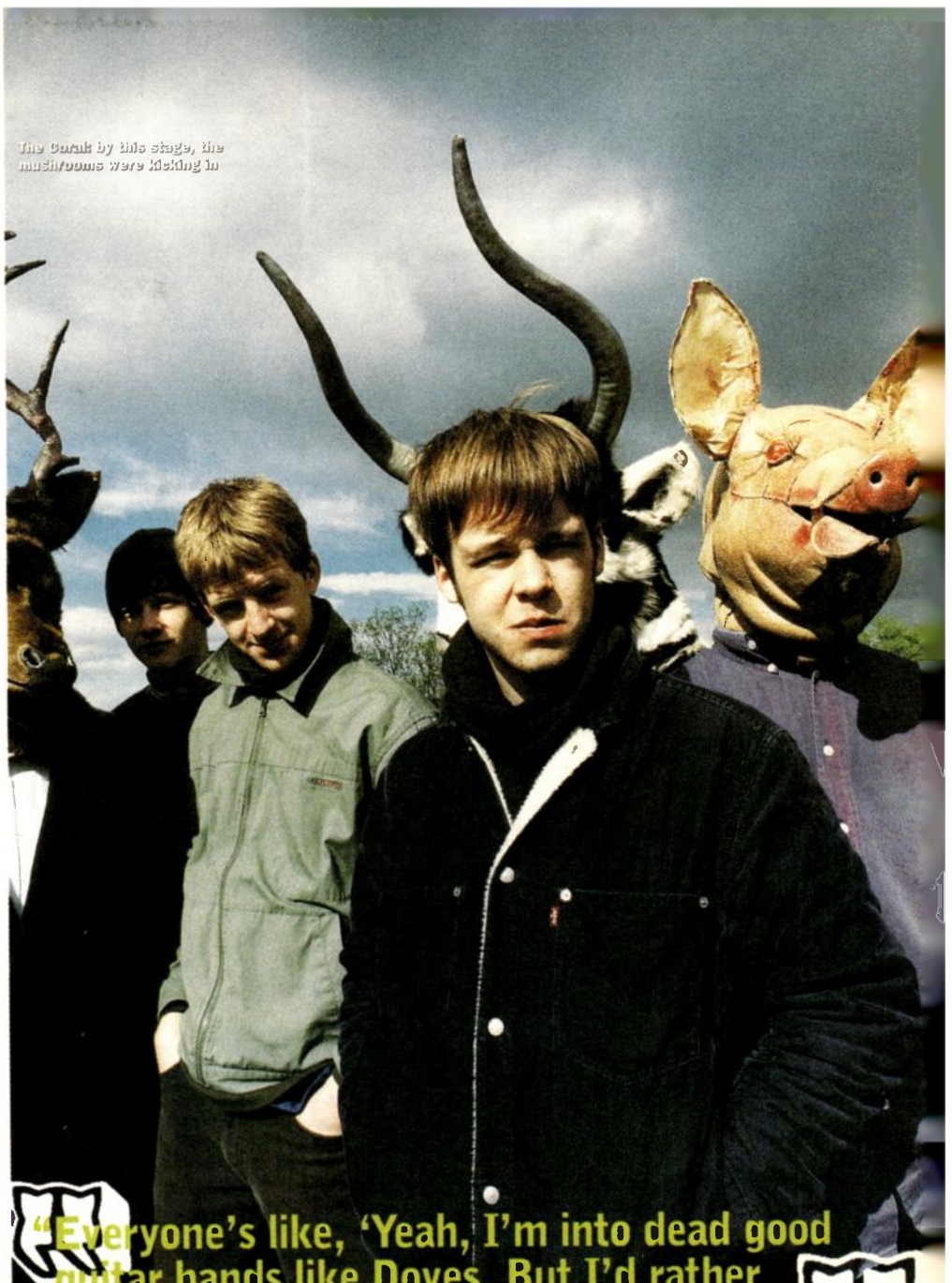
HOMEGROWN GENIUS

WHY THE CORAL WILL BLOW YOUR MIND

Wicker Men: The Coral (l-r) James, Lee, Ian, Paul, Bill and Nick

Roll up, roll up... and enter the mind-messingly magical world of The Coral, the bafflingly brilliant band whose debut album sounds like no other record you'll hear this year

Text: Roger Morton Photography: Mark Eilbeck/Tom Sheehan


The Coral: by this stage, the mushrooms were kicking in

In a disused quarry in Flint, North Wales, the leader of the most original new band in Britain stares up at a 30-foot high human effigy. Forty thousand pounds have gone into recreating a three-minute video version of cult 1973 horror film *The Wicker Man* for The Coral's new single, 'Goodbye'. Bemused extras have spent the day romping in antlers and now a nervous maiden is preparing to climb inside the diabolic wicker dude for a burning sacrifice climax. The Coral's lead singer James Skelly is due to follow her. He has another look. A decision is taken.

"There's no fockin' way I'm getting in that thing," he says.

Oh well. When you're 21, surrounded by bandmates you went to school with and blessed with an eternal fountain of musical ideas, you don't need to risk going down in flames in a bid for immortality. Still on the lower slopes of what shows every sign of being a magnificent climb to the summit of eccentric genius Brit-rock, The Coral have just made a self-titled album so stuffed with inventiveness it renders rock hero posturing obsolete.

The Hoylake six-piece are a lesson in anti-star behaviour. James, organist Nick Power, guitarist Bill Ryder-Jones, bassist Paul Duffy, guitarist Lee Southall and James' drumming brother Ian shuffle their trainers round the Heritage Park, snickering at the poor dancing efforts of mates who've been recruited as extras and skinning up. As tight gangs go, they are patient, easy-going, self-deprecating and instinctive piss-takers. Nick wanders over and describes in great detail his spectacular but shaming vomiting experience following a skunkathon at a Finley Quaye show. If you hadn't heard the album's astounding mesh of ska'd out Doors and jacktarred Beach Boys, or seen their wired and inspired live show, you might wonder why these everyboy Scousers were the recipients of plump video budgets from the mighty Sony Records.

Could it be that behind jokey interviews where they cackle through a weed haze about minor TV celebs and the meaning of eggs, The Coral are the authentic UK youth undercurrent, refusing the hype and telling it like it ought to be? James and Nick extract themselves from their video duties, load up on rolling materials and retreat to an office on the Heritage Estate to address The Coral's place in the scheme of things.

You're quite jokey in interviews. Does it concern you that people will just think the band's a bit of a laugh?

Nick: "At the time I think magazines wanted us to be a bit of a joke or 'wacky' so they only printed that part."

James: "If you had everyone in the room now, you wouldn't get a serious answer out of us, but when you narrow it down to two people it's different."

Nick: "We mean business as much as fuckin' anyone."

James: "We have a laugh and that but we also mean business."

People mention The Doors in connection with the band, but Jim Morrison wasn't known for making daft jokes.

Nick: "Yeah, true, but we're not like Jim Morrison. Maybe one day, but I wouldn't like to take myself that seriously to be honest. You're just a fella who wipes his arse every day. And you cry and sleep and get pissed off. Anything else is like an act, it's theatre."

James: "Morrison probably was having a laugh and most people thought it was a profound thing; he was probably taking the piss."

Nick: "He was going, 'I AM THE VIPER KING' but he was thinking, 'Look at the knobheads who believe this.'"

Do you think that in any way you're representatives of a generation?

Nick: "We might be but if we are we don't know it. I wouldn't like to have the burden."

James: "There might be people who feel like they are but they're strange people if they do. I couldn't be arsed with that on me shoulders. I don't want those restrictions where people think they own you, like people thought Dylan betrayed them. Fuck, he was just a fella."

Nick: "But if people want to believe it... hur hur hur... we might be, like. But I can't relate to many people my own age. I don't think there's anything wrong with them, I just think I'm different from most of them, not 'different' as in, *'(effete showbiz accent)* I'm a unique soul.' All I know is I've got me mates and I go to their houses and I don't really go to town or go out."

That could be seen as opting out from the consumer lifestyle.

Nick: "It seems to be, and it probably is, because there's more media and shit to brainwash people. It's just like people can be manipulated easier. Just advertising boards everywhere, just, like, drilling shit in yer 'ead. It's fucked up, man. On the tube, man, it blew my head, that was like man's fucking sickest creation."

James: "Yeah, on the tube, it was like everyone was dead."

Nick: "We tried to speak to people and it was like, MALFUNCTION! MALFUNCTION!"

Is there any element of wanting to 'help the world' in the band?

Nick: "Yeah! The Marley thing. The Lennon, spiritual side. Yeah! But it speaks in the tunes so you don't really have to preach it.'"

James: "Music breaks down isolation. You see someone else is feeling something, or you feel it from a sound in a record and you realise it's not only you who's feeling that."

So The Coral could be emotional therapy for people.

James: "Usually you get all the warts and spots blocked out and we like to give the real image of how it is, of how it really is, you know, with mistakes and everything. You don't see anything really weird no more, do you? Everyone's like, 'Yeah I'm into dead good guitar bands like the Doves.' But I'd rather listen to S Club 7. You can't make things weird any more. The most conforming thing to be at the moment is a rockin' guitar band who hates boybands. That is the normal thing now. Most guitar bands at the moment, you can't even be arsed naming them because you're wasting your own fuckin' page with shit bands."

But there are a lot of great guitar bands around as well. If you've already got The Hives and The White Stripes' albums, why do you need The Coral?

Nick: "Because you want to hear good music, or you want inspiration to start a band or something."

James: "You can never tell people why they should buy your record, you just can't, otherwise you're just insulting people. I don't want to brainwash people into it. You know how, like, most record companies go out and tell people until it's drilled into their heads, 'Go out and buy this album', and everywhere you look they're on the telly and on a magazine, and people buy it almost without thinking."

> "Everyone's like, 'Yeah, I'm into dead good guitar bands like Doves. But I'd rather listen to S Club 7... The Sex Pistols were just S Club 7 with acne" James Skelly

Nick: "If you watch MTV for two hours it's like suckin' on a sugar dummy, you get a sick, sugary taste. It's dirty, like. It's just not genuine. You can't believe it, and you can't rely on it and you can't think like, 'Yeah, he's telling the truth' or anything."

James: "It's all plastic, isn't it? I just don't believe any of it. The bands you named are good bands, but Dr Dre, he's amazing and the angle that he's coming from is brilliant, and OutKast, they're great. Dre's the modern day version of a Phil Spector or Berry Gordy."

Nick: "That's the most creative music at the moment, and Missy Elliott's boss. We're not like fuckin' '60s heads. We're into other eras."

So what are you going to do in The Coral so that you're not part of the current sugary artificiality?

James: "We'll just be ourselves, we just do our own thing. I'm only interested in us making tunes and then seeing what people think of them. I just reckon that you don't have to shove it down people's throats. They're not stupid."

Nick: "I just want this album to blow people's heads. I'd like them to either absolutely love it or fuckin' wipe their arse with it."

James: "I can't be bothered with people who think it's 'alright' or think it's a fashion item."

Nick: "'Alright' music should be fuckin' exterminated."

It's an easy assumption to make that The Coral are part of a new generation of late-teens/early 20-somethings kicking back against the ordained cool of the moment. But The Coral have complicated things by choosing to react against the MTV consensus with such militant eclecticism. It means they belong as much with experimental musicians of yesteryear as with The Music or The Electric Soft Parade. Hanging out at the video shoot, Coral manager and former Shack drummer Alan Wills enthuses about their musicality, claiming that guitarist Bill Ryder-Jones is a greater player than early band influence John Squire. According to Wills, Bill has recently been spending time in the Ryder-Jones family greenhouse learning the techniques of '30s gypsy jazz legend Django Reinhardt.

That image of the lone muso says a lot about The Coral. The band clearly owe much of their eccentricity to a self-nurtured, homegrown history, not to mention a regular waft of hydroponics. From formation in '95, they had over five years of scene-free growth before the first release, 'Shadows Fall', on Wills' Deltasonic label last June. Only then did that EP's release – coupled with the new bands showcase at Liverpool's Bandwagon club, which started around the same time – form twin rallying points for bands like The Zutons, The Bandits and The Hokum Clones, who'd been working along similar lines all across the city.

That slow run-up allowed The Coral to privately process and reject phases of trying to be The Beatles/Love/The Stone Roses/Oasis ("We even tried some Rwandan trance at one point!"). It meant a lot of time to get stoned in 'the praccy room', check out classic '60s bands, and stare out of the window until the band's cosy village started to look strange. In the year before they were signed, The Coral didn't

CONTINUES OVER

> "The Coral"s better than The Who's first album or The Small Faces' first album... You've got to aim for that, haven't you?" James Skelly

FROM PREVIOUS PAGE

even bother playing live, preferring to write top tunes and practice.

With three EPs out, including the Frank Zappa gone acid-pop brilliance of 'Skeleton Key', their greenhouse days are behind them, but still, few observers have got a firm handle on who The Coral really are. Check drummer Ian Skelly's eye-smacking collage sleeve to 'Goodbye' (with its hallucino-mushroom bearing the band's name) and you'd have them down as psychedelica-heads, yet the band claim 'mushies' are a once-a-year thing and psychedelia's "just a label". Track the themes of escape, seafaring, love, depression and absurdity in James' lyrics and you could see them as being defined by small town syndrome. But James claims literary influences (Dylan Thomas is a favourite) as much as local ones.

Any attempt to make them fit into a specifically Liverpool tradition is also met with blank looks and the assertion that they've "only heard Echo And The Bunnymen two months ago". Even the old fall-back of assuming any Liverpool-linked band must be working class 'Scouser' stereotypes runs into trouble. Semi-rural Hoylake, with its nearby golf courses and smattering of soccer-star pads, is hardly the inner city.

"I think people do want to see us that way but we're not really like that," protests James. "You can't really put a label on us, we're from a weird little fishing village. We're not from Liverpool, we're near Liverpool. It's like is Cambridge in London? No? But to me it is.

"So we're just from this place. We're all mates. We're into music, and that's what it is. We're not politicians. We give our opinion but then we'll contradict that opinion. One minute I'll say I love ya, next I'll say I hate ya. It's whatever I feel at that moment. But that's what The Beatles were like. Dylan contradicted himself all the time. He's not saying that he lives out any of these things in his songs, he's just saying these things happen."

The lyrics to 'Goodbye' do seem to be about love and escape – typical themes, coming from a small town.

James: "But then *Under Milk Wood*'s about a little village and he *(Dylan Thomas)*'s getting onto people's dreams and all weird stuff that goes on, just subtle things. But if I thought every day I wanted to escape then I'd escape."

Did you travel much?

Nick: "Not much, mostly bedrooms, smoking weed and listening to tunes."

James: "Yeah, pretty much smokin' weed in bedrooms."

Where do the darker emotions in songs like, erm, 'Darkness' come from?

James: "You just write them tunes sitting in yer room, don't you? But most people don't put them on a CD. We do. It just reflects that moment. Highs and lows."

What were the down things in terms of growing up?

James: "I'd rather keep that to meself, to be honest. I don't want to be one of them people that likes to talk about stuff that's happened to them, because why would I want anyone to know that? They can listen to my music and make their mind up."

Does Hoylake have a lot of secrets?

Nick: "Yeah. It has. They opened a brothel, that just *is* a brothel, and it's just accepted that it's a brothel."

James: "It's just an accepted brothel. It's boss! We don't go there, but it's accepted. And there's Lifeboat Day as well. Classic! Ken Dodd comes to Hoylake and everyone gathers and Ken Dodd addresses the people of Hoylake. It's beautiful."

Nick: "The people of Hoylake are just like in awe."

James: "They're just like absorbing it all, going, like, 'Ken Dodd! We can't believe it!' And me and me mate went down there and he couldn't believe it. The Red Arrows came over and Ken was doing his speech and we were trapped and couldn't get out."

So Ken Dodd has messed with your mind?

James: "He was brainwashing me."

Nick: "Ken Dodd controls Hoylake! It's under his spell."

James: "Hoylake's just a little town, it's like one of them little towns that everyone visits on tour and they're like, 'What kind of people live here?' I've walked around places like that going, 'Wooow, these are *hillbillies*! Then I've realised I live in one of those places. And you're like, 'I'm from one of these little towns. Why?'"

On the evidence of The Coral's self-titled debut album, James should not be thinking 'Why?' but 'Thank the Lord!' Produced by Ian Broudie, 'The Coral' is bereft of momentary metropolitan influences. It ignores the prevailing punk/garage tide (James: "The Sex Pistols were just S Club 7 with acne"), forming its own secret island in the musical sea. From the salty guitars of 'Spanish Main' to the voyagers' hymn 'Calenders And Clocks', it has complete confidence in its mad aesthetic, sounding like The Animals gone 2-Tone or introducing The Doors to polka'd-up Merseybeat, and blurring timezones with tales of ghostly longing and bad-trip computer game dreams.

Considering the vast room for failure in their cocky talk of making a record to place up there with Love's 'Forever Changes' or Miles Davis' 'A Kind Of Blue', they done good. In fact they done even better, because a second album has already been written and rehearsed.

"This one *('The Coral')*'s better than The Who's first album or The Small Faces' first album and they turned out to be amazing bands," says James. "You've got to aim for that, haven't you? We will get there and if we don't at least we can say we've had a go and haven't just been in it for the money."

Several weeks later, James shuffles backstage at the first Oasis Finsbury Park show, looking jumpy. The notoriously difficult Oasis crowd has just given The Coral thumbs up for a nonchalant set, only marred by one wiseguy shouting 'Scouse twats!' at them (Nick: "We might be twats but we're not *Scouse* twats").

James's edginess isn't nerves, though. It's partly due to the severe chemicals that he stumbled on in the aftermath of the previous weekend's Glastonbury gig. When bearded Oasis keyboardist Jay walks past, he's convinced it's the ghost of George Harrison, and it takes a congratulatory chat from Noel Gallagher to calm him down. But also, James is worried about how the insider humour and Viper King-free attitude of his band are going to come across in *NME*.

"I just can't wait for the letter slagging us for contradicting ourselves," he says. "'Dear *NME*, So The Coral are the most original new band in the UK, yet they admit to a string of brazen influences longer than the Mersey Tunnel? How the skunk can that be?'"

Because sometimes it's the oldest pirate maps that take you to the best new treasure. Just put your ear to The Coral's shell, and listen.

IN A FIELD OF THEIR OWN

Fuzzy memories of The Coral at this summer's festivals

WEIRDEST BAND OF THE WEEKEND

The Coral. No contenders. The Coral are the perfect Glasto band. Combining the kind of indie cred favoured by T-shirt buyers with some Scouse stoner humour and the more 'wayward', hippy-friendly elements of the festival (dub, folk and, er, Ukranian pirate music) they please the indie kids and tie-dyed contingent alike. They mine the same idiosyncratic seam of psychedelic scallytude as Shack and The La's – but infuse it with little Cossack tinges, ska and sea shanties. There's some spastic magic at work in their wide-eyed, gleeful plundering of absolutely every genre of music possible and today The Coral are received like conquering heroes. They're grateful, too; as closer 'Skeleton Ke rings out, bassist Paul Duffy proclaims, "Thank you so much! I'm fuckin' buzzin' me The pleasure was all ours.

It also helps that singer James Skelly loo a lot like Matt Damon. Cool.

They do, however, respect the fact that today's bill comes with Noel's stamp of approval. Despite the first smatter of rain, an enthusiastic early-doors crowd **give The Coral a fair** crack of the demented cossack whip. Legend has it they earned their place on today's bill after Noel – who devoutly watches every single band from start to finish today – barrelled into their dressing room after a London show to bestow his fatherly blessing. Today they bemuse and amuse in equal measure, the pirates-on-acid charity bits of 'Skeleton Key' perhaps going over the heads of crowd largely flat on their backs. "Bit fackin' weird, innit?" says one punter by the Chinese Chicken Wing van, speaking for the majority since all the Coral fans have been nabbed by the sniffer dogs at the gate.

drift off when THE CORAL arrive to bamboozle us with 40 minutes of ridiculously brilliant rock-ska-reggae-skiffle-jazz-polka lunacy. **It's their loss. They're genius.**

Still, the rock'n'roll spirit is

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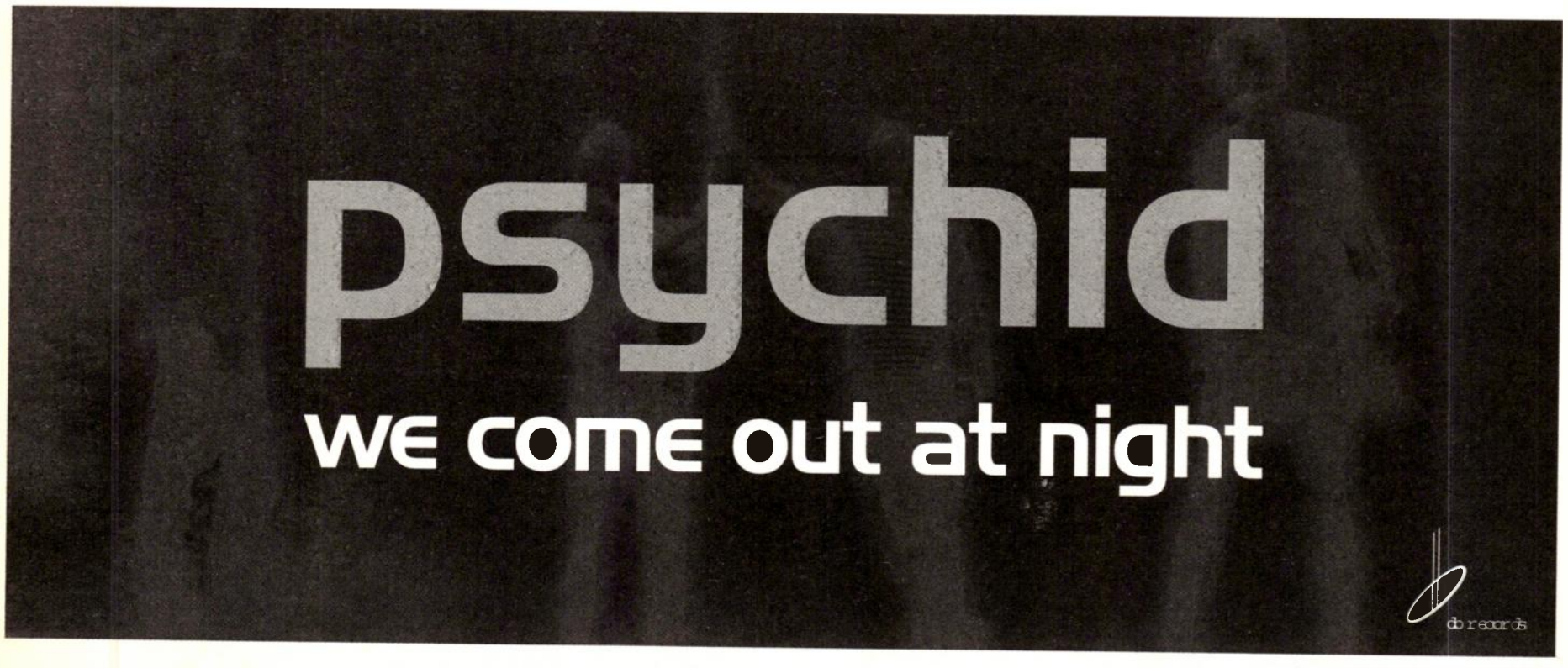

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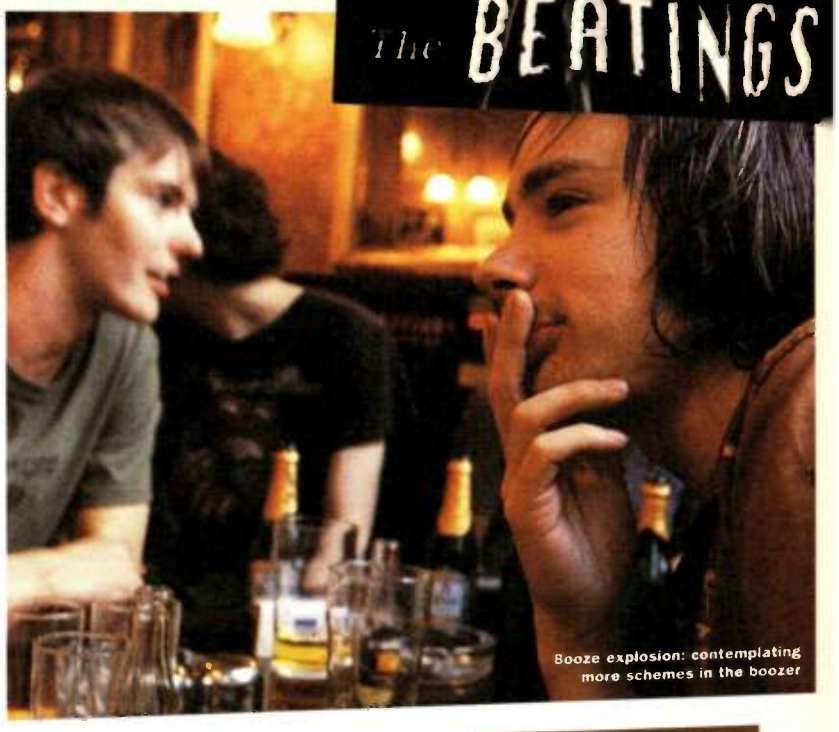
The BEATINGS

Wild in the aisles: Matt and Nick show the Rough Trade shop some vintage moves



Booze explosion: contemplating more schemes in the boozer

Spewed up by the same sleazy dens as The Libertines, east London's The Beatings are the perfect hosts for a night on the razz in the heart of the capital's Bohemian guitar scene. An 'interesting' evening? You could say that...

Text: John Robinson Photography: Jo McCaughey

The events that led to the formation of east London's The Beatings are confused, but as information about them begins to unravel, the following points of common interest begin to emerge. The building of walls. The sale of vintage clothing. A shared admiration for haircuts designed to make the recipient cry, and conceptual art. Most importantly, though, there's the love of primal rock'n'roll – when all else fails, that at least will be there for you.

"This is the last in a series of failed get-rich-quick schemes," says singer/guitarist Nick, sadly. "If I could have written 'Candle In The Wind', I would have..."

Thankfully, as of yet, he has not. Instead, The Beatings write songs like current single 'Jailhouse', a grinding bedlam of riffs and shouting which cannot fail to appeal to one's most base instincts. It's rock music with the fluff and prettiness removed, and it fits in nicely alongside the work of other articulate but brutal groups like The Libertines and The Black Madonnas who are to be found rocking an increasingly Bohemian London guitar scene. A hundred years ago, groups like this would have been in the workhouse or sweeping chimneys. In 2002, they and their Urchin Rock move effortlessly between pub, market stall and transvestite brothel, and today, it is our great pleasure to accompany them as they go, charmingly, about their business.

Well, at least part of the way...

5pm, Camden Market

We meet Nick and Matt from The Beatings at Arch 53 in Camden Market, where we find them dressed for work (Matt: vintage Rolling Stones T-shirt, impressive brown brogues, Nick: nicely patterned dad-doing-the-barbecue shirt), but also dressed to rock. The market is, it turns out, not just a place of work for the pair (they run a vintage clothes stall), but also the place of their meeting. Several years ago, Nick saw Matt walking around looking a little odd, and decided to investigate.

"Matt had his hair completely ripped apart by this lunatic called Johnny Drill," says Nick. "If a haircut worked the person would cry. But it didn't make Matt cry. He was working in the market, and I thought, 'That guy's got a really strange hairdo...' And it just computed that maybe he'd had his hair done by Johnny Drill. So we ended up talking..."

The friendship that developed led to numerous get-rich-quick schemes. Independent market stall trading (failed), building (kind of successful), DJing (failed), guitar trading (failed), and for Nick, estate agency (failed) and a relationship as a 'kept man' with an American artist in LA. Right now, however, The Beatings have an appointment to rock.

5.45pm, Rough Trade Shop, Covent Garden

Gone are the wry sophisticates of just a few minutes ago. A tube journey later, and Nick and Matt, along with bassist Dino, and drummer Todd (surnames are not part of The Beatings' plan) have been transformed into a slightly untogether, but mightily churning guitar band flinging their sweat over the esoteric techno records behind them. Fashionably attired 20-somethings momentarily stop perusing *Sleaze Nation* and are comprehensively blown away by the racket. Another primal rock song tumbles to an undisciplined halt. To a now excited crowd, Nick imparts his wisdom: "That's really not how you play that song at all."

6.45pm, The Angel pub, just off Charing Cross Road

In the pub, a slightly sweatier Beatings are mulling over the success of the gig and pondering the ideas behind their group.

"They're few and far-between," smiles Nick. "Everyone was trying to come up with great and clever ideas, and when we stopped it all seemed to work out a lot better."

'Interesting' is a word The Beatings use often. Theirs is not a band that seeks out the hippest places to be seen – they simply follow their noses to what they think might be interesting. That The Beatings came together on the set of an experimental film by Nick Abrahams is somehow indicative of their charmed, and, well, 'interesting' lives.

Tonight, the band are out. To a birthday party, to a club, and later, perhaps, to a transvestite brothel. Much like any other night, then.

10pm, The Red Lion, Hoxton Street

But first, another pub. Nick has his own ideas about how The Beatings are, right now, such an appealing prospect. They're certainly cool, they certainly know some interesting people – Kevin Shields, for whom he and Todd built a studio, may well produce their debut album – but the essence of The Beatings, he thinks, is down to something far more humdrum. It's their bad planning and foiled schemes that set them apart.

"It's desperateness to conform, but not being allowed to," he says. "Something upsets the process. My mental distortion gets in the way, all the shit that happens to me every day prevents me from getting to that point of clarity."

He's back to 'Candle In The Wind'.

"Elton John, he just sits at the piano and he's OK," he says. "He's blessed, blessed by the Queen. But no-one blessed us.

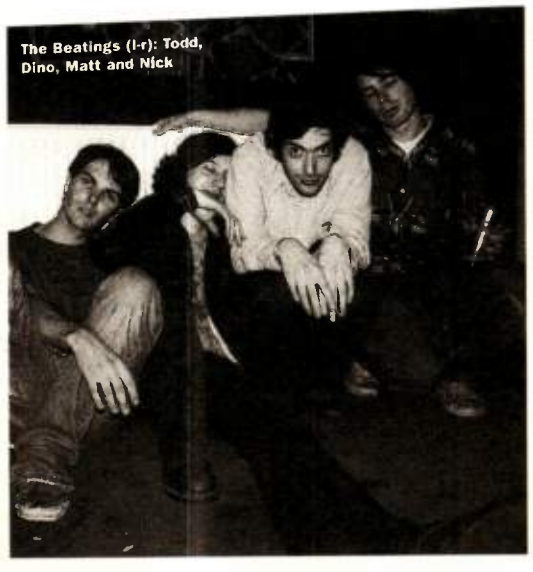
"This isn't get-rich-quick," he says finally, with comic ruefulness. "It's get-poor-slowly."

Tonight, however, the mood of The Beatings is up. The band declare themselves to be "just limbering up", and hope later to meet with Carl from The Libertines, a new and willing partner in a series of pleasurable crimes. As The Beatings walk out into a night of debauchery, you have to hope that, really, the strangeness is only just beginning...

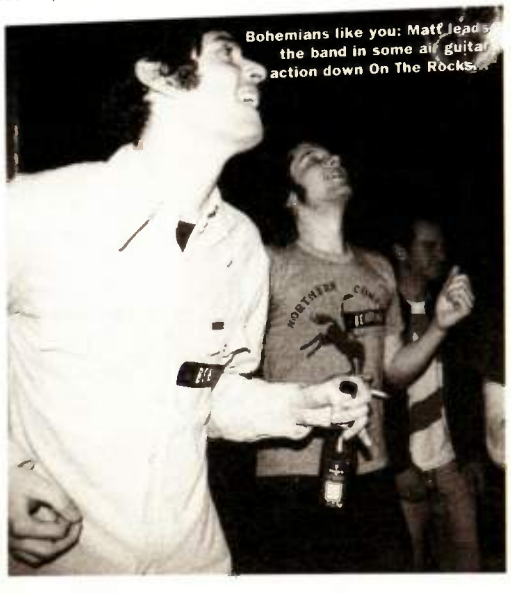
11pm-5.30am, all over the place

Over the next few hours, this strangeness develops magnificently. At On The Rocks, a bare and neon-lit dive with the distinct feeling of a strip club, as the drink takes hold, Nick and his fellow Beatings indulge themselves in dancing, air guitar and the distribution of Beatings stickers. This they accomplish by sticking them on the arms of some of the most menacing-looking people in the club.

And much, much later... well, The Beatings have gone 'over the road'. There are no signs outside, and inside they find themselves surrounded by transvestites, in what is basically a corridor, with rooms leading off it. In some of them, there are couches, with porn playing on television sets. Further down the corridor the lights get progressively dimmer. We're advised one thing: don't go too far down there...



The Beatings (l-r): Todd, Dino, Matt and Nick



Bohemians like you: Matt leads the band in some air guitar action down On The Rocks...

...with unsurprisingly messy consequences

LONDON UNDERGROUND

Some other noisy urchins you can see with the aid of nothing more than a two-zone Travelcard

The Libertines

Expletive-heavy mixture of The Jam, 'old Albion', and petty crime. Their 'What A Waster' single may prove the debut of the year.

The Black Madonnas

Fronted by Leon, a mate of Nick from The Beatings. Have a single featuring the song 'Garage Rock', which goes *"Garage rock/Garage roll/Garage rock/Is gonna heal your soul..."*

The Left Hand

Rehearse all day, every day, but have yet to play a gig. Are rumoured to have physically attacked The Strokes at the opening of The Social bar in north London. Sound like The Yardbirds and, of course, The Jam.

The Kills

Featuring Jaime from Scarfo, and his colleague VV. Reminiscent of Royal Trux. And not The Jam, actually.

Also: The Banknotes, The Hells, The Toes

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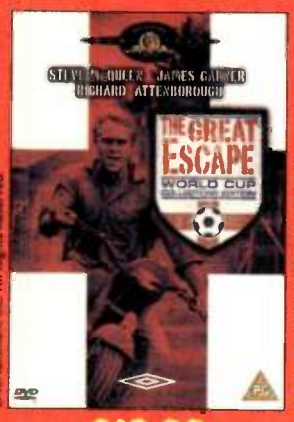

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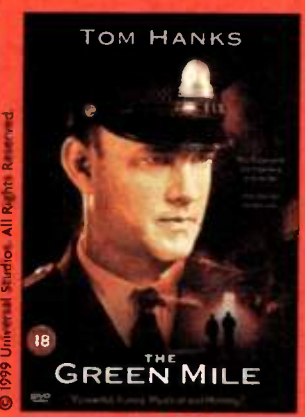

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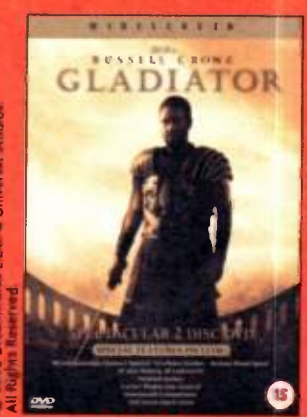

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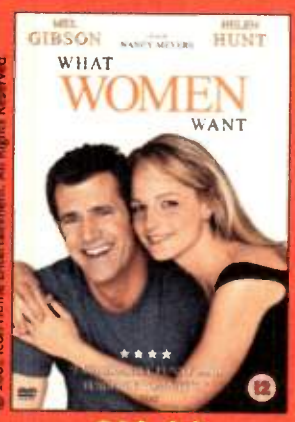

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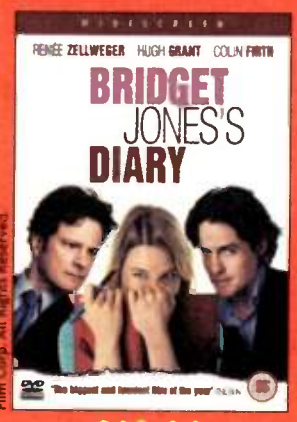

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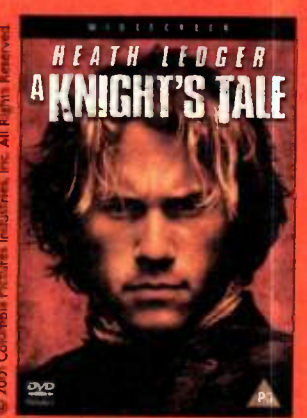

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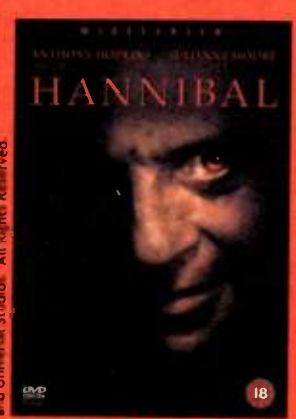

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TEXT: SIOBHAN GROGAN

1 STEELY DAN
Reeling In The Years

"I've always had a terrible soft spot for the Dan. The chorus is pure West Coast happy harmonies, but the lyric seems to be about finding out the girl you think you love isn't actually a nice person – Donald Fagen must have been banging some Californian airhead!"

2 DAVID BOWIE
Quicksand

"If there's an afterlife I'm buying Bowie's version – *'Don't believe in yourself/Don't deceive with belief/Knowledge comes with death's release'*. That's not fatalistic, it's fucking Zen-like! 'Quicksand' should be taught at primary... OK, maybe secondary schools! Sing it at morning assembly."

3 FRANKIE VALLI & THE FOUR SEASONS
The Night

"I heard this at a Ritz northern soul all-nighter a few years ago. I fell in love with it, then bought it at a record stand just off the dancefloor. I came out of the club at dawn clutching this record like I'd copped off! Got a taxi home and proceeded to make love to it!"

4 D'ANGELO
The Line

"He understands hip-hop and classic soul and he's married them perfectly. This track just revolves around the sexiest Moog bassline I've heard in ages. I sing along to this album *('Voodoo')* late at night in a sad karaoke-style wishing I can 'Barry Gibb'!"

5 GENE CLARK
Some Misunderstanding

"This song has got me through some hard times. The unsung hero of The Byrds, Gene Clark warrants more than the footnote he usually gets. I don't really get Gram Parsons even though he was a friend and contemporary of Gene. With Gram it seems more of a charmed lifestyle thing. This guy lived trouble while his mate hung out with the Stones."

6 PEPE BRADDOCK
Burning

"Thank god for the French, keeping the house music flame alive! This is proper trance music, not the Euro farting keyboard wailing slag shit you hear today! Did I mention I'm 32?!"

7 SHUGGIE OTIS
Island Letter

"The guy should have been massive. Just too damn ahead of his time. This track is like a phone call to a girl he's met on holiday. It's so romantic and hopeful, it's like a massive cuddle!"

Bowie: Zen-like

Hawley: mad as toast

8 NUSRAT FATEH ALI KHAN & EDDIE VEDDER
The Face Of Love

"This is on the soundtrack to the film *Dead Man Walking*. Nusrat Fateh Ali Khan – the king of Qawwali music – and Eddie Vedder, who redeems himself totally by not being Pearl Jam at all."

9 SLY & ROBBIE
Assault On Station 5

"This is a big Sub Sub/Doves tune. The whole 'A Dub Experience' album brings big grins to all our faces. Just pure, pristine digital dub!"

10 RICHARD HAWLEY
The Light At The End Of The Tunnel (Was A Train Coming The Other Way)

"I love this track. It's got a sort of carousel fairground feel to it. It just keeps building on this really dreamy melody. He's mad as toast and seems to be obsessed with trains! Fantastic!"

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PHOTOGRAPHY: ANDY WILLSHER/THOMAS BUTLER

THE NME 50

WIN 50 things every week!

WEEK 15: GO VIP AT V2002!

What better way could there be to spend a hot (we hope) August weekend than in the company of **Travis**, **Primal Scream**, **Doves**, **Stereophonics**, **Basement Jaxx**, **Badly Drawn Boy**, **The Chemical Brothers**, **Ian Brown** and the **Sugababes**? Well, the V2002 festival features all these acts and more. Taking place over the weekend of August 17 and 18 in Weston Park, Staffordshire and Hylands Park, Chelmsford, it's sure to be the musical highlight of your summer. And *NME* – which is sponsoring a stage at V2002 – has got 50 pairs of VIP tickets to give away, so you can enjoy this legendarily hygienic festival in even more comfort than usual!

All you have to be in with a chance of winning is to log on to *www.nme.com/happybirthdaynme* to register and then answer the following question:

What's the name of Primal Scream's new album?

Usual rules apply and the closing date is 12 noon, July 30. And if you're unlucky, tickets are still available from the *NME* Ticketline on 08701 663 663, or alternatively check out the festival's official website on *www.vfestival.com*. See you down the front!

PHOTOGRAPHY: ANDY WILLSHER/ROGER SARGENT/JAMES LOOKER

'I'LL FUCKIN' SAY WHAT I BELIEVE. IF ANYONE'S GOT A PROBLEM WITH THAT THEY CAN ASK ME TO MY FACE'

An unrepentant Bobby Gillespie finally speaks out on the furore over Primal Scream's 'Bomb The Pentagon', his remarks about September 11 and why Britain is becoming a police state

Text: Roger Morton Photography: Hamish Brown

It's not exactly midnight and Charing Cross Road is not quite a crossroads, but there's something spooky about the way Bobby Gillespie emerges out of the evening drizzle at the end of the near-apocalyptic year of 2001. It's between Christmas and New Year, there's a lull in the shopping binge, but while the nation's grazing on satellite-lite, Bobby's out on the streets, scouring bookshops for insider knowledge on the dirty ways of global misgovernment and waiting for a big event.

Looking like a devil's advocate in a guerrilla jacket, Bobby bounds across the road with a wild smile on his face. In ten years of *NME* bumping into him at parties, gigs, and spacecake baking competitions, Bobby's manifested a spectrum of moods ranging from total zombie to seething proselytiser. But tonight, on a wet Soho street, as he enthuses about the progress of the seventh Primal Scream album and the Alexander Cockburn tract *Whiteout: The CIA, Drugs & The Press*, he seems in the grip of an unprecedented lust for life. Well, wouldn't you be in a good mood if your band was notching up its third straight incandescent album, your girlfriend was about to give birth to a son, and you were clearheaded enough to name him Wolf rather than Lysergic Rabies Gillespie, a name you touted back in madder times? Please allow us to re-introduce Mr Gillespie – singer, songwriter, mouthy Scot, info-sponge and Castro of Brit-rock.

There are two versions of recent Scream history. One maintains Bobby lost the plot after Primal Scream's last album, 'Exterminator'. Last November, Justine Frischmann – with whom Bobby briefly lived after splitting up with his long-term girlfriend – claimed in *NME*: "He couldn't really cope as a human being. He couldn't feed himself, he was too paranoid to answer the door and too jumpy to have normal relationships with people in the street."

Her words (which Bobby regards as so treacherous that he turns off the tape recorder when her name is mentioned, saying he doesn't want to give her the publicity) nevertheless tallied with rumours that had been circulating the music business for months. Bobby, it was whispered, was in such a bad state he'd been discovered shouting at the tannoy at Chalk Farm tube. Alan McGee had taken him in, but neither he nor McGee's heavily pregnant wife could cope with Bobby's behaviour – playing one continuous guitar chord all day long was just the mildest manifestation – so they packed him off to their house in Wales, where he embarked on a lengthy rehabilitation process.

Allegedly, Bobby had only just recovered when September 11 occurred, further destabilising the singer and surrounding him in controversy thanks to the Scream's untimely live testing of a song, provisionally titled 'Bomb The Pentagon'.

The other version is that he was busy recording the best Scream record in years, and the personal and political issues were a storm in a paper teacup.

In the summer of 2002, sitting at 11am in the most brightly-lit, glass-walled café in north London, Bobby's smile is still sunrise-wide, but whether it's due to his augmented personal life or an inner resolve to laugh at the world's absurdity is yet to be deduced. This time we're on official business. A new Primal Scream onslaught is underway. Opening salvo, the poppy robopunker single 'Miss Lucifer', has arrived. An album titled 'Evil Heat' is to follow, featuring the full Scream team of Bobby, Andrew Innes, Mani, Martin Duffy and Robert 'Throb' Young, plus input from Andrew Weatherall, Kevin Shields, Robert Plant, The Jesus And Mary Chain's Jim Reid and a certain Kate Moss. With huge reluctance, Bobby turns his attention from enthusing about the week's work in progress – his duet with Kate, 'Some Velvet Morning' – to his state of mind two years back.

"I was a bit crazed, but it was mostly about things in my personal life. Whatever. It was two years ago and I don't really want to talk about it because everything's different now. I'm really happy. I've got a great family. I'm fine now."

Is fatherhood going to change any of your opinions?

"Nah, because I want the best for my kid and everybody else's kids. If anything maybe it'll make me a less selfish person and that's a good thing."

Have you been watching *The Osbournes*?

"I watched it the other night, it was really good."

Do you ever worry that *The Osbournes* might be a nightmare version of the future for you?

"Nah! It can get quite crazy sometimes because my girlfriend's got a dog. I like *Jackass*, that's pretty good. *Jackass* is insane. It's more exciting than fuckin' pop videos, come on!"

"The song was not all about dropping bombs on the Pentagon. That was one line in the song"

Bobby on the renamed 'Bomb The Pentagon'

Bobby sits back in his chair and takes his jacket off. We're warming up. There's a whole new Scream album to be looked at and he knows there's enough in 'Evil Heat' to keep us here all day. The title comes from a line in 'Miss Lucifer' ("*Evil heat... all night long*") and the predominant themes are "sex and death". But first, we must talk politics. Through Thatcherism, the Royal Family, and the miners' strike and on to Serbia and Satpal Ram, Bobby has been willing to speak out (when asked) on social issues. Later-period Scream has seen more songs touching on global military industrial oppression, notably 'Swastika Eyes' on 'Exterminator'.

Rock bands are inevitably damned if they do and damned if they don't when it comes to politics, but as the son of a Scottish Trades Union leader and Anti Nazi League veteran, Bobby's opinions are certainly not grafted on. September 11, however, cast a whole new light, not just on 'Bomb The Pentagon' – which now appears on 'Evil Heat' retitled 'Rise' – but also on other Scream-espoused causes like Palestine, and Islamic resistance movement the Hizbollah.

"That song is a lot of ideas and images and it sounds stupid and pretentious if you try and explain those things," says Bobby, irritation levels rising. "It's a rock'n'roll song, but it's just maybe a bit different from other rock'n'roll songs. I could sit here and say it's about the pornography of militarism and the alienation of work, and drug culture as control, but it's going to sound pretentious." It might also sound truthful.

"Well, put it down then, that's what the song's about. End of story, I'm not going to say any more."

Why did you change the title from 'Bomb The Pentagon'?

"Because I didn't think it was that good a line. It was too sensational, it had shock value and I think that doesn't always make for great rock'n'roll. I wanted it to be more ominous. It was too obvious, it would have meant the song would have been tied to a specific time and place, and that's not good. And it's too much a dumb slogan. So that's why I changed it. I just thought, 'You know what? It's not that great.'"

Some people, including voices at *NME*, have suggested changing the title constitutes bottling it.

"Well, have those people ever put themselves on the firing line for anything? They've never done it as far as I can see. I've done it loads of times, I've put my name to loads of issues, I've stood up, let my face be seen.

"I ain't a bottler, but I'm a songwriter, right? I ain't scared of anything, I've got nothing to hide, I'll stand up for what I believe in. Whether it be Satpal Ram, or the Liverpool dockers, or the Palestinians, I'll fuckin' say what I believe. But I'm a fuckin' songwriter and I can change any line that I want. And if anybody's got a problem with that they can come and ask me to my face.

"The song was not all about dropping bombs on the Pentagon. That was one line in the song. If you listen to the rest of the lyrics you can work out what the song's about. We only ever played it in that incarnation about four times live. It was never, ever recorded. It was tried out live, as were other songs. I'm really, really bored with it by now. That's the thing. I'm bored with the issue. It's like, big fuckin' deal.

"The British government is just bringing in laws where the cops and the security services can spy on everybody's emails, see who they've written emails to, what sites they've visited, tap your telephone, they've got complete powers of surveillance. And has *NME* written about that? Britain is heading towards a police state. Does *NME* write about that? No. They're just pissed off that they couldn't go and hang out with The Strokes for three weeks after September 11. Wise up, guys. Get real. There's a lot of crazy shit happening in the world. Get off my back."

The other issue at question is your saying in one interview that September 11 was "spectacular".

"Well, it was like watching a science fiction movie. When they had 24-hour re-runs of the aeroplanes hitting the twin towers, I thought it was pornographic. It reminded me of *The Atrocity Exhibition* by JG Ballard. I was just watching it, I wasn't in New York. It was like, 'I'm just a spectator like everyone else', and that sums up my feelings about being a spectator."

You've said you don't want to talk about issues like Palestine and the Hizbollah because they're too sensitive and complex within a music paper, but isn't it good to explain further when you've touched on those matters in the past?

"I don't want to do it because I don't see the point. I could sit here and talk about that shit all day but it's not going to change US and Israeli policy. I just think it would be beautiful to see the Palestinian people attain equal rights and independence, get a Palestinian state. I think that would be a beautiful thing.

"You can try and take the culture on, but then the last people to try that were people like John Lydon or Throbbing Gristle. And it's a hard thing to do, and I think to do that you've got to be really brave and extreme and live it 24 hours a day and ultimately be willing to put your life on the line. You've got to be like a fuckin' commando, man, and it's a heavy trip. I don't think I can do it.

"The way I look at it is we do what we do, and if people are attracted to it, or inspired by it, then that's pockets of resistance. That's my way of resisting the power structure. I just wanna make people feel great, the way other people's music makes me feel great. And that's a powerful thing, because there's not many things in the culture that do that. A lot of it is really snide and brings people down. It's not really making people feel inspired. It's negative shit. I just want to inspire people."

Most good rock'n'rollers have made their contribution by the time they're in their 30s, but Primal Scream's trajectory is uniquely weird. Their first album, '87's 'Sonic Flower Groove', was regarded as a nice try. 'Screamadelica' saw them brilliantly ramraid the zeitgeist. In the aftermath of 'Give Out But Don't Give Up' in '94, they were written off as a force, and only rescued when they ditched heroin, built their own studio and resurfaced as an ongoing, high-energy experiment.

The uniqueness of Bobby's position is made more complex because he's spent 15

CONTINUES PAGE 59

"Britain is heading towards a police state. Does *NME* write about that? No"

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

BLINGIN' PARK

GIANTS OF NU-METAL REMIXED, WITH SOME SUCCESS

LINKIN PARK
Reanimation
(WEA)

Such is the paranoia surrounding the Linkin Park summer holiday (or 'remix') album and the threat of internet piracy, that in order to review the 20-track mutha, *NME* is required to scoot off to the band's label for a listening session. Not an unusual demand these days, but this is for a *remix* album, a project invented specifically for die-hard fans who by their very definition will buy it anyway, regardless of whether they already have it on MP3.

WEA are either flexing their muscles, or they're a little concerned about the transience of the Linkin Park fanbase. Hence, perhaps, the fact that at its heart – in the sense that a project like this can be said to have one – 'Reanimation' puts hybrid theory into practice, and goes straight for the hip-hop heads. This, you see, is why 'Reanimation' apparently "defies the creative borders imposed by today's commercial culture". Because, remember, hip-hop and nu-metal are so terribly marginalised these days.

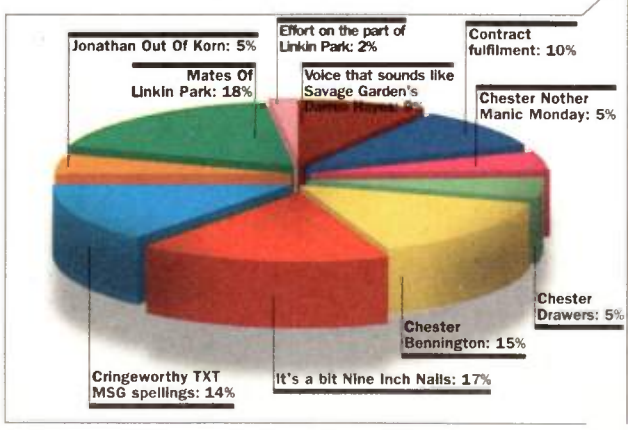
When it works, the results are astounding. Jay Gordon's turn on 'PTS.OF.Athrty' is so NERDish that it actually sounds like their current single, 'Rock Star', while 'BY_MYSLF' is a heaving slab of industrial power with fucked-up vocals, blazing drum machines and insane screeching as it grinds to a spectacular halt. 'H! VLTAG3', meanwhile, is a beat-driven hip-hop thumper with a load of Dre-style piano plinks, courtesy of Evidence and Pharoahe Monch. But what of these song titles? Well: they're MODERN! So modern is 'Reanimation' that one hip-hop convention (the trusty voicemail message interlude) is turned right on its head, when Mike Linkin Park phones his own mobile, enters his pin code, and checks his messages 'remotely'. Welcome to the FUTURE!

As the album whizzes by, the songs begin to blur ('P5HNG ME A*WY' – it's Linkin Park with some 'beats' and scratching! 'WITH>YOU' – it's Linkin Park with some 'beats' and scratching! '1STP KLOSR' – it's... and so on) but this is, at the end of the day, Linkin Park. And as for that much sought-after hip-hop audience? Well, if WEA really want to win them over they'll need to let them actually hear 'Reanimation' first – and when they do, the chances are that bits of it will do the trick. But not everyone will buy something just because the name Linkin Park is on the sleeve.

6

Peter Robinson

THIS ALBUM WAS MADE FROM...


Jonathan Out Of Korn: 5%
Mates Of Linkin Park: 18%
Effort on the part of Linkin Park: 2%
Voice that sounds like Savage Garden's
Contract fulfilment: 10%
Chester Nother Manic Monday: 5%
Chester Drawers: 5%
Chester Bennington: 15%
It's a bit Nine Inch Nails: 17%
Cringeworthy TXT MSG spellings: 14%

BELLY
Sweet Ride: The Best Of
(4AD)

Indie sweethearts revisited

For four years in the early-'90s, Belly took tales of relationships and dying, and told them with unceasingly flanging guitars. Time still looks reasonably kindly upon them. As interested in country music as they were jerky art-rock (they were fronted by former Throwing Muse and Breeder, Tanya Donnelly), they now sound like the missing link between the Pixies and, oddly, Starsailor.

The singles – 'Feed The Tree', particularly – come out best, and though datedness hangs around these songs like a long-sleeved tour shirt, to air them once again certainly does no harm.

6

John Robinson

VARIOUS
Westwood: UK Hip-Hop 2002 Vol 1
(TRUSTTHEDJ)

Decent Brit-hop round-up

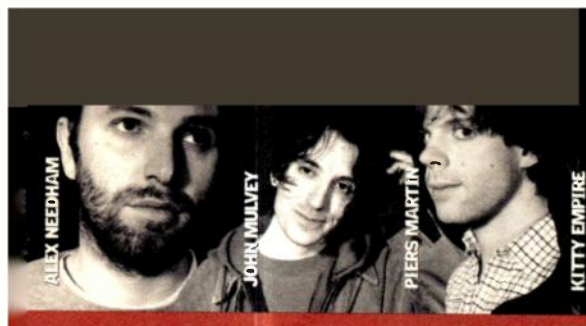
Whatever reaction Radio 1 DJ and entrepreneur Tim Westwood inspires, he has been tireless in the promotion of hip-hop. And now he throws his considerable weight behind the exposure of oft-ignored homegrown talent, on an internet venture that ultimately shows how similar the urban ghetto experience has become worldwide. Truth to tell, some artists showcased here are underground because they deserve to be overlooked, but others shine.

Fred Kruga's ribald 'Thug Date', for one, could be a cleaned-up 2 Live Crew lyric, while Funky DL and 57th Dynasty continue to prove why they've made waves. It is also instructive to note the way Blemish and Iceberg Slimm, among others, apply wordplay styles definitely unique to these isles. More, please.

7

Dele Fadele

PHOTOGRAPHY: ROGER SARGENT



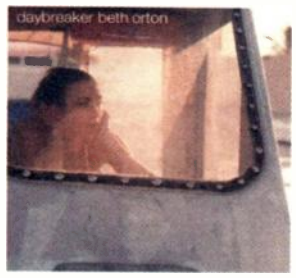
ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY JULY 29, 2002. TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

MORNING GLORY

THE MISTRESS OF FOLK-POP MYSTERY RETURNS

BETH ORTON
Daybreaker
(HEAVENLY)



Every record has a defining moment. This is the one from Beth Orton's 'Daybreaker'. With about a minute of 'Mount Washington' to go, Orton starts up a multi-layered, wordless wail as the song drifts into a dream-like coda. Her voice rises through the music like headlamps through a fog. It is the clearest glance you will get at Britain's top folk-pop hipster in the course of 'Daybreaker'. A transfixing sound that comes from somewhere, but you'd be pushed to tell exactly where. Enigmatic? You really haven't heard the half of it.

Singer-songwriter might seem a strange career choice for someone who clearly has no great desire to be understood, and if anything, Orton's third album is even more withdrawn than 'Trailer Park' and 'Central Reservation'. *"Sometimes I slip inside imagery"*, sings Orton on 'Paris Train', and she really isn't lying. Like Nick Drake, John Martyn and the most inscrutable of all the English folk singers, Anne Briggs, the immaculately chiselled 'Daybreaker' is so beautiful and distant that it almost isn't there at all.

If the spartan 'This One's Gonna Bruise' – written by Ryan Adams – is the most emotionally affecting piece of 'Daybreaker' then perhaps that's because it's the one that has the least (and most) of Orton in it. Given someone else's words, she is set free. Just a voice. Just nothing.

By contrast, the only truly drab moment – the Morcheeba-ly 'Anywhere' – is the only occasion when you feel that Orton is battling against her natural ability to be elusive. It is something that she really is good at after all – for proof look no further than 'Concrete Sky', 'Carmella' and shaggy-dog country ballad 'God Song'.

Cynics could say this is a Dido album for people too cool to buy a Dido album, but to do so would be to mistake a black cat for a lump of coal. Aside from the fact that it contains a hatful of luminously beautiful tunes, 'Daybreaker' is a record of uncompromising integrity rather than a drab, grey mothership for shit singles.

So who is Beth Orton? What does she think? If you're looking for answers, 'Daybreaker' can only disappoint. In the butcher's shop window of pop, we are used to grisly close-ups of bleeding hearts. Here, by contrast, is a blurred passport photograph seen from the window of a moving bus. A 51-minute vanishing act. Ignore it at your peril.

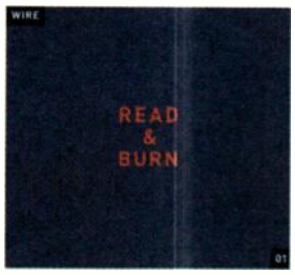
Jim Wirth **8**

BETH ORTON IS CURRENTLY LISTENING TO

Lou Reed 'Transformer'
(RCA)
"Lou Reid is timeless, twisted beauty."

Lucinda Williams 'Essence'
(LOST HIGHWAY)
"Lucinda Williams' last album just gets better and better the more I listen to it."

Curtis Mayfield 'A Man Like Curtis: The Best Of'
(MCI MUSIC)
"This is very good music to move house to."



WIRE
Read & Burn
(PINK FLAG)

Original art-rock punks return

In the late-'70s, Wire were punks out of step with punk. Now, after sporadic reincarnations and experimental projects, we find the band reprising their most influential blueprint and, happily, no less out of step.

As befits a band with an art-school background, Wire's music has remained a design classic. Influential in its time on the likes of Blur and Elastica, it's about shortness, sharpness and tunefulness, and these qualities 'Read & Burn' has in abundance. Well, not exactly abundance. Economy being a Wire trademark, these six songs come in at 17 minutes, but in this slim volume of three-chord thrashing (particularly in 'Germ Ship') there's proof that while punk may reside in middle age, in some quarters its vital signs have never shown more strongly.

John Robinson **8**

JELLO
Voile
(PEACEFROG)

Slightly dull electronica from Autechre's mate

Strange to relate, but there are people who believe Boards Of Canada are corporate sell-outs. To them, Daryl Fitton is a proper hero, the recluse's recluse, a man who – as Bola, normally – has been releasing numerous, quasi-ambient bits of electronica to far less acclaim for years

As Jello, Fitton continues to make gurgling, whirring, faintly soupy and quite nice music. A couple of vocalists crop up to add post-Zero 7 blandness, but really, 'Voile' could've been made at any time in the last ten years. Yes, it's occasionally tricky to see why BOC have become unrecognisable global superstars while Fitton has remained merely unrecognised. But evidently, the stench of burning wicker man is more commercially lucrative than anyone could've guessed.

John Mulvey **6**

MY VITRIOL
Finelines: Between The Lines (INFECTIOUS)

Troubled rockers' 'rarities' selection

Usual practice with rarities albums demands that someone cares in the first place. So there's no excuse – except an impending tilt at America – for this stadium-indie US remix of My Vitriol's debut album. But if 'Finelines' was accomplished but joyless, that applies ten-fold to the CD of unreleased tracks that supposedly justifies a British re-release.

An acoustic stumble emasculates 'Always: Your Way', and there are lacklustre covers of Madonna and Guided By Voices songs. New single 'Moodswings' is comparatively interesting, simply because it doesn't sound scraped off My Vitriol's studio floor (it sounds like it was nabbed from Placebo's). Back when we weren't spoilt for guitar bands, My Vitriol were a serious prospect. How times have changed.

Jim Alexander **4**

K-ROCK
New Deal
(REPHLEX)

Electro, north London style

K-Rock is a proper geezer. Born Kelly Barnett, the pint-sized Hackney guv'nor will be familiar to millions as that long-haired cockney who MCs over the Aphex Twin's DJ sets. Now the baseball-capped breakdancer, famed throughout parts of Tottenham for his old-school techno sessions behind the decks, has channelled his wealth of rave experience into a nifty little electro album.

If the titles ('Schoolgirls' 'Desire', 'Black On White', 'Baby Wants To Ride') betray K-Rock's base instincts, the music's even cruder: the kind of primitive bedroom productions usually heard on pirate radio. Loosely referencing Detroit electro dons Drexciya in its economical arrangements and supple grooves, 'New Deal' is – from one sporting a balaclava on the sleeve – a raw and honest statement.

Piers Martin **6**

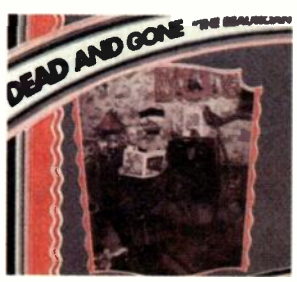
THE HIGH AND LONESOME
From The Playground (DB)

Scarily Sting-esque acoustic debut

"Observing the paranoia kids/ Narrator staring/Reflecting a crazy street", croons David Blazye during 'Revelations', suggesting that these days even going to buy a Nick Drake album is a potentially life-endangering experience. More worrying is the fact that Sting lurks around every chorus of this album. 'Remember (The Water)' and 'Weightless' are the sort of acoustic guff that could even pass for the tantric one, while when David launches into Jeff Buckley-ish howls on 'You Can Only Fall', you can almost hear the engineer wince.

Bryter, layter fare comes with 'Two Tall Trees' but you've the impression the band need a 'Babylon', *prontissimo*. Until the NAM backlash subsides, these are mean streets for those armed only with an acoustic guitar.

Jason Fox **5**



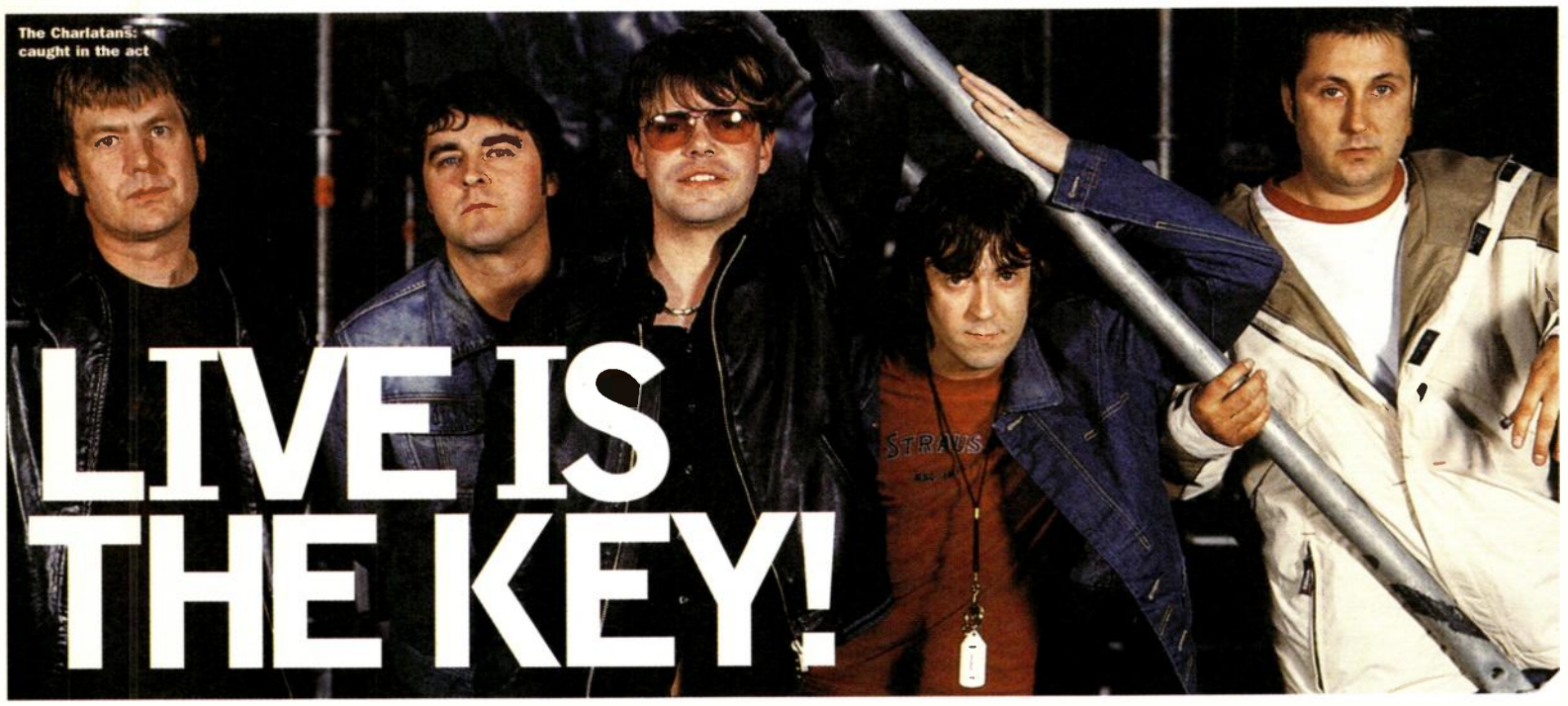
DEAD AND GONE
The Beautician
(GSL)

Blackhearted hardcore furiousness

With The Cure gigging, an optimistic national mood soured by getting knocked out of the World Cup and the rubbish British summer leaving most people with nothing more than TV tans, maybe the time is right for a goth revival. Dead And Gone would be ideal scene-leaders: on Omar from At The Drive-In's label, they hail from San Francisco, but shun the Cali sun in favour of obsessing over Ian Curtis and calling songs things like 'Blood From A Ghost'.

Alloying assume-crash-position hardcore velocity with oppressively bleak lyrics about rats, funerals and moonlight, it's never really clear how far Dead And Gone's tongues are wedged into their pasty cheeks. One thing's certain, though: 'The Beautician' is not a record for the faint-hearted.

Pat Long **7**



The Charlatans: caught in the act

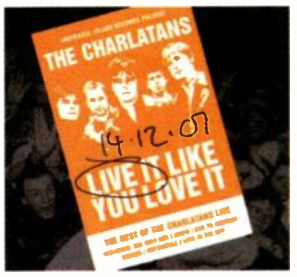
LIVE IS THE KEY!

SOLID LIVE DOCUMENT THAT DOUBLES AS A HANDY GREATEST HITS COMPILATION

THE CHARLATANS
Live It Like You Love It
(UNIVERSAL-ISLAND)

It's tempting to imagine The Charlatans walking into the Manchester Evening News Arena on December 14, 2001 and shouting, "This is a fine old place! Let's do the show right here!" After all, if there was any more of the showbiz trouper about them, they'd be wearing tap shoes. Yet one of the greatest mysteries of modern pop music is how they've never outstayed their welcome, never succumbed to the chill waters of the nostalgia revue.

This live album goes some way towards explaining their endurance, a document of a gig from a band who have so many songs to fall back on they never really need to move forward. As 'Live It Like You Love It' shows, though, they couldn't help themselves and 'Love Is The Key' and 'Judas' (from last year's 'Wonderland') are just as welcome as Manchester fossils 'Weirdo' and 'Sproston Green'. If nothing else, you get proof that Tim Burgess really can sustain that medically improbable falsetto live.



Usually, the most that a live album promises is an aural scrapbook for those who were there and a chance to pretend for those who weren't. Post-Finsbury Park especially, there can be no doubt how much goodwill and fondness The Charlatans generate live. They might not spin into mercurial improv or engage in Pink Floyd pyrotechnics but, for a lot of people, 'Live It Like You Love It' will fix good memories in one CD-shaped place. It also passes as an efficient compilation: there's the breathless, dizzy pelt of 'Tellin' Stories', the warming whisky-sour of 'North Country Boy', 'The Only One I Know', a feat of rock'n'roll preservation that could rival Joan Collins – it's this generous-spirited breadth of material that could save 'Live It Like You Love It' from the dusty archive shelves.

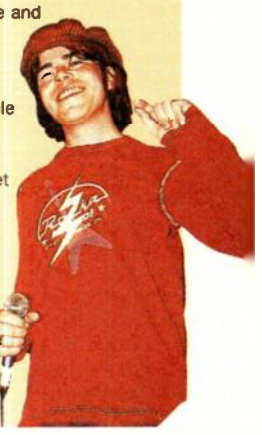
It's by no means essential, but like The Charlatans themselves, it's good to know it's there. **7**
Victoria Segal

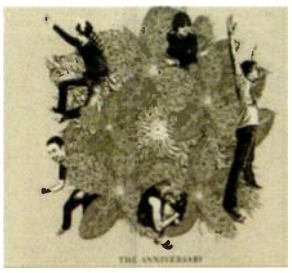
TIM BURGESS' FAVOURITE CHARLATANS GIGS

THE OVERSTRAND, WALSALL (1989)
"It was the first concert we played. It cost 75p to get in and there were 100 people there. We did 'The Only One I Know' and 'Indian Rope', but we only had five songs."

THE JOHN ANSON FORD AMPHITHEATER, LOS ANGELES (1998)
"It's a tiny place up in the Hollywood Hills. Everything just clicked for us after 'Tellin' Stories'. There were deer looking over at us, so I guess it was kind of hippyish."

WEMBLEY ARENA, LONDON (2001)
"That was wicked. The only other person I'd seen there was Prince and that was why I felt comfortable doing it. Do you want to get funky with me, you know? He was a musical hero for our last record."





THE ANNIVERSARY
Your Majesty
(VAGRANT/B-UNIQUE)

Cruising US synth-rock

On 'Your Majesty', their second full-length LP, Kansas quintet The Anniversary ditch the expected emo shapes and opt for a synth-laden, trad new wave blast: melding the spirit of '70s croon-rockers The Cars to superior tunes, slick Guided By Voices manoeuvres and a near-punk style personality disorder.

It's a bittersweet ride of lush harmonies and yearning where everything is played, surprisingly, pretty straight. But where 'Sweet Marie' may celebrate all those old school, classic pop-rock trappings, the likes of 'Peace, Pain & Regret' drop doe-eyed sensitivity and melodic innovation by the shedload. In a time of trans-generic, anything-goes rock, The Anniversary's less-plundered yet derivative sound comes as a breath of fresh air. The irony, as ever, weighs heavy. **7**
Darren Johns

KILLA KELA
The Permanent Marker
(JAZZ FUDGE)

Brighton beatboxer's debut

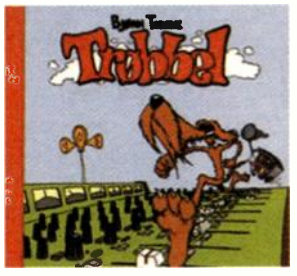
Beatboxing is the most bizarre outpost of hip-hop. Practitioners such as America's Rahzel, our own Killa Kela, and Jones from the *Police Academy* movies claim it as a special art form. Most dismiss it as making unrealistic, babbling noises with your gob.

Thankfully, Brighton's Killa Kela has gone beyond being merely gobby and joined forces with a talented cast of underground producers and wordsmiths to make the intriguing 'The Permanent Marker'. 'Boom Accessories' sees Kela team up with the UK MC of the moment Fallacy, with striking results. 'Can't Effect' finds Kela match bpms with drum'n'bass don DJ Hype. It's gimmicky, yes, but Kela should be applauded for trying something so at odds with hip-hop's *status quo*. Kela's spitting is not hard to swallow. **6**
Imran Ahmed

SWEEP THE LEG JOHNNY
Going Down Swingin'
(SOUTHERN)

Sax-garlanded post-hardcore oddness

Product of a weird genetic quirk in the Chicago punk scene whereby tattooed hardcore kids grow up listening as much to Miles Davis as Minor Threat, STLJ unite metal-edged guitar scree with squawky saxophone spiralling – hey wait, come back! OK, on paper it might sound insufferably worthy or even impenetrable, but Sweep are far from po-faced – the opening track here is called 'Sometimes My Balls Feel Like Tits' – while the rest of their fourth album will sate fans of unadorned cro-magnon riff bluster as much as beard-stroking avantheads. 'The Blizzard Of '99' displays a nifty sense of tension build-up and release, while 'Only In A Rerun' is final proof of Sweep's noble struggle: to stake a claim for the fundamental importance of reed instruments in rock. **8**
Pat Long



BJØRN TORSKE
Trøbbel
(TELLÉ)

Off-kilter Nordic disco

What's this? DOP-DOP-DOP-DOP (pause) crunch-crunch-crunch-crunch!!! Is it a) a drum machine malfunctioning in a giant bowl of cereal while two people play speed ping-pong over the top? Or b) the latest shock-beat masterclass from the überlord of Norwegian dance Bjørn Torske? It's both of course.

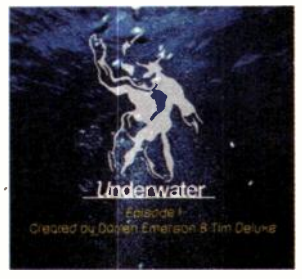
Veteran of the Nordic techno scene, and contemporary of everyone from Biosphere to Röyksopp, Torske has now provided us with 'Trøbbel'. We cannot lie. Brain-numbing instro-ludes appear at random, clearly brought on by years minus daylight and access to too much technology. However, when 'Trøbbel' hits form, as on the crunching techno warp-rock of 'Hard Trafikk' or the green-house mind-melt 'Don't Push Me' you can forgive the occasional voyage into (freezing) uncharted waters. **6**
Jason Fox

THE BOGGS
We Are The Boggs We Are
(ARENA ROCK/RYKODISC)

NYC bluesmen's folky debut

With their funny hair and Strokes-ish cool, New York's Boggs look like they could be part of the Brooklyn new wave scene. They sound, however, like the *O Brother, Where Art Thou?* soundtrack – had that record included The Pogues busking on a diddley-bow and an oil can in an art gallery.

The White Stripes' remodelling of the blues is the handiest reference point for The Boggs' authentic bluegrass folk (one of the band is *actually called* Ezekiel). So it's drink, death and desolation all round: 'On North Wood Ground' buries a nameless girl, while illness stalks 'We Shall Meet Again'. Imagine Nick Cave in glorious mono, or Harry Smith's 'Anthology Of American Folk Music' sped up by urban art punks. Plucky, in every sense. **7**
Kitty Empire



VARIOUS
Underwater Episode 1.
(UNDERWATER)

Ex-Underworld man's new label mix

As Underworld march back into techno's amphitheatre, their departed third man Darren Emerson keeps his sporadically good Underwater imprint ticking over. 'Episode 1' is the child of Darren and Tim Deluxe, the latter riding high with his excellent 'It Just Won't Do' single. Shame this album is a tad flat by contrast.

In between Medicine failing to revive big beat and Gus Gus boring for Europe, Emerson weighs in with 'New Track', its half-finished air coming less from the title than the uninspired house within. 'It Just Won't Do' is here, naturally, as a decent but largely de-sexed rerub. Plaudits go to reliably tidy tech-house maestro Ian Pooley, while D'Julz give 'Acid Tracks' the distorted kick in the crotch this album could do with more of. **5**
Noel Gardner

PHOTOGRAPHY: PAT POPE/ROGER SARGENT

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY JULY 29, 2002

ILL NINO
What Comes Around (ROADRUNNER)

Their name may suggest some freak weather disaster, but dreadlocked Soulfly offshoot Ill Niño offer something a lot less threatening. Rumba metal, no less. Plus flamenco riffs and lyrics in English and Spanish. Which makes a welcome change from being transported to a New Jersey car lot with charmless 30-somethings in viscose. Ironically, Ill Niño are from New Jersey (via South America) and much of the adrenaline spray of 'What Comes Around' could have been written by Linkin Park – or whoever writes Linkin Park songs.

Ozzfest second stagers Ill Niño have the best of both worlds, then. They rock like nu-metal stormtroopers and sound a bit like an advert for Bacardi. ***(AP)***

BRITNEY SPEARS
Boys (JIVE)

Most bands think they're doing well if they can rustle up four hits a year. Slackers! The Neptunes fling out smashes on what now seems like a weekly basis. Having added immeasurably to the gaiety of the pop nation with Nelly's 'Hot In Herre', Beyoncé's 'Work It Out' and (as NERD) their own 'Rock Star', the super-songwriters and producers continue their hot streak by giving Britney a re-rub. Wittily named the 'Co-Ed Remix', 'Boys' takes La Spears' album track, slows it down and adds vocals by the Neptunes' Pharrell Williams, turning it into a lubricous duet. She sings about boys, he sings about girls. A simple concept, but an effective one, resulting in Britney's best single for ages. ***(AN)***

SINGLE OF THE WEEK

THE POLYPHONIC SPREE
Soldier Girl (FIERCE PANDA)

What you know already: there are 25 people in The Polyphonic Spree. They wear white robes, hail from Texas and are almost certainly under investigation from the CIA's nutso cult-busting department. Almost incidentally, they make music that makes The Beach Boys sound positively lo-fi. This, their debut single, features strings, brass, flutes, bird whistles, kettle drums, electronic burbles and what sounds like an over-zealous primary school recorder class. It's a sweeping, sun-dappled and delightfully over-egged confection and also the only time that the words "like Grandaddy, except with God instead of beards" will ever, *ever* be used as a compliment. ***(PL)***

KOSHEEN
Harder (ARISTA)

Kosheen's continued affinity with drum'n'bass remains a mystery. Their new single 'Harder' contains approximately eight seconds of drum'n'bass, slightly less than the average Strokes song. Instead, 'Harder' sounds like a flimsy balsa wood copy of Massive Attack's 'Unfinished Sympathy', but with singer Sian Evans reading out her old school reports. *"I should have tried a little bit harder"*, she punishes herself, *"Looking back I could have been smarter"*. But GCSEs wouldn't have helped 'Harder', a pleasantly pointless exercise in ornate dance-pop. On a drum'n'bass tip though, one positive thought for sad Sian: at least she's not Goldie. ***(AP)***

GEMMA HAYES
Let A Good Thing Go (SOURCE)

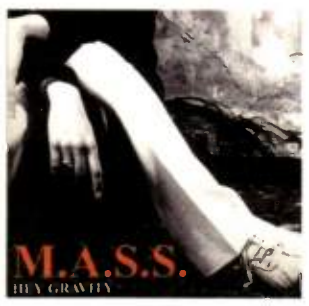
Big with aromatherapists, Gemma Hayes has otherwise failed to find herself any significant audience. Her debut album 'Night On My Side' was a dreary affair. But the main problem for the 23-year-old singer-songwriter from Tipperary is being called Gemma. Gemma is no name for a pop star. It's not even a name for a slightly successful female singer-songwriter who appeared on *CD:UK* once in a very slow chart week. A rethink needed, obviously. In the meantime, maybe it's the patchouli oil talking, but 'Let A Good Thing Go' is actually a good single – melodic PJ Harvey crossed with angsty rock by The Cranberries. Well, half good then. ***(AP)***

MCALMONT & BUTLER
Falling (CHRYSALIS)

David McAlmont was the extraordinary singer with Thieves. Bernard Butler was the no less talented guitarist/songwriter in Suede. Having fallen out with their respective bandmates, they came together in 1995 to produce two sublime singles, 'Yes' and 'You Do' before inevitably getting the hump with each other and flouncing off in opposite directions. The intervening years haven't seen either of them exactly set the world on fire, so they've got back together to give it another go. 'Falling' is cut from the same rich cloth as their original singles (strings, bells – and if you listen carefully, you can hear the kitchen sink) but sounds contrived and compromised – like they just got back together for the sake of the quids. ***(AN)***

MASS
Hey Gravity (RADIATE)

Makes you wonder, this, if during the hazy, Blitz-crazed summer of 1941, the staff of *Old Musical Express* were bombarded with calls from 'bubbly' PRs going, "We've got this rilly bwillyant Nu-Trooppleaser singer, Vera Gwynn, the single's 'White Cliffs Of Scarborough', it's wight up your streeeet..." MASS formed ten minutes ago in a pub in Hoxton and sound like The Strokes fronted by the Yeah Yeah Yeahs' Karen O, which, as any frantic A&R scene-trailer will tell you, makes them expertly market-orientat... sorry, "rilly bwillyant". And exactly the same as the band you just started, except they've done it first, so you might as well start sounding like The Vines, you despicable student chancer. ***(ES)***



THE PATTERN
Fragile Awareness (WICHITA)

More Hives-approved garage rock bounty, quite probably utilising exactly the same grease'n'spittle-sodden guitar part as The Datsuns, The D4, The Makers or any number of the pretenders to the scuzz-punk throne. The Pattern's attractions are threefold, however: they're lent authenticity by actually coming from America, rather than Gothenburg or Auckland; they don't all look like they work on a pig farm; and they like to filter some Motown-style soul-powered raunch into their two-chord ramalama punk. There's only one problem. In any other summer, The Pattern would have been hailed as the anointed saviours of rock'n'roll. As it is, we're a bit garage'd out around here. Embarrassment of riches and all that. Can you come back in 2004? ***(PL)***

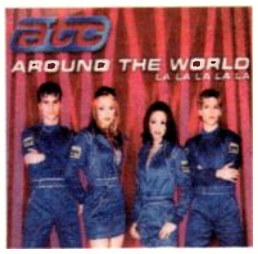
TOPLOADER
Time Of My Life (SONY)

Oh God. Hello chosen listening option of Jamie Oliver. Hello Mr Gail Porter. Hello worryingly permed frontman. Yes, it's Toploader, back with a pasty approximation of Primal Scream's joyless plastic boogie-rocker 'Rocks', adding pointless gospel wailing and thrift-store Americana veneer. The real sticking point is Joe Washbourne's stifled grunting, less an exhortation to feel the 'realness' that his band exudes than an attempt to usher us past the feelings of black nihilism that listening to Toploader provokes. Sure, there are greater evils in the world, but few seem as pressing. 'Time Of My Life', by the way, is soon to be followed by the band's second album. The future has seldom seemed bleaker. ***(PL)***

SINGLES REVIEWED BY PAT LONG/PIERS MARTIN/ALEX NEEDHAM/ANDRE PAINE/PETER ROBINSON/EDDIE SMACK PHOTOGRAPHY: CHRIS TERRY

ATC
Around The World (La La La La La)
(EMI LIBERTY)

Not for ATC a chance encounter in a guitar shop. Having embarked on their "pop dreams" after meeting in the German production of *Cats*, that fortuitous coming together of feline dancing talent resulted in this million-selling Europop smash which could only be more commercial if it came with free money. Shame ATC ruined it all by wearing shiny blue jumpsuits. We demand they get back into their *Cats* outfits immediately. ***(AP)***



THE BUTTERFLIES OF LOVE
Dream Driver (FORTUNAPOP)

The Butterflies Of Love have "been poised for rock superstardom all their lives", according to er, their own website, yet they seem blissfully unaware that one major point of being a rock superstar is the ability to differentiate between the jangle of a mediocre indie plodder, and the softly lilting beauty of a subdued tingly blinder. This is how 'Dream Driver', the former, has ended up on the A-side while 'I'll Be Your Exorcist', a vastly superior tune, is buried underneath. Bloody pop stars, eh? ***(PR)***

JASON LOWENSTEIN
Codes (DOMINO)

A record of less consequence it'd be hard to imagine: the bassist from '90s college rock losers Sebadoh! And it's... well, y'know, *kinda alright*! Buzzing and rattling like the summation of every record played on US college radio between 1989 and 1993, 'Codes' is a pleasantly plaid-shirted construction with a passing resemblance to BRMC's 'Whatever Happened To My Rock'n'Roll (Punk Song)'. Ultimately, though, it's the kind of record that you'll forget you own, let alone be able to hum the tune to if challenged. ***(PL)***

EARL ZINGER
Escape From Ibiza (K7)

Not a tasty item on the menu at KFC, Earl Zinger is in fact a purveyor of mildly amusing/irritating comedy records. 'Escape From Ibiza' is a tale of spending four days on the terrace at Space, snorting sunblock and accidentally shagging Brandon Block. Fair enough, but considering these days people aren't so much escaping from Ibiza as not bothering to go at all, a good 12 months (at least) out of date. In fact, it makes Ben Elton's 'comedy observations' at the Golden Jubilee look positively cutting-edge. ***(AN)***

SINEMA
In My Eyes (SOUND OF BARCLAY)

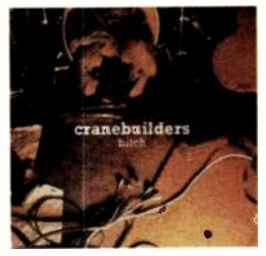
A classic Italian house record? In 2002? Made by Frenchmen? What a great idea! Hot on the heels of his sublime 'Midnight Magic' album, Grenoble playboy Kiko introduces his new Sinema project with 'In My Eyes', a sequin-studded blast from a past where Spagna was cool and Erasure had all the best tunes (ie, June 1987). Equal parts Pet Shop Boys, George Michael and Daft Punk, 'In My Eyes' is the kind of debonair St Tropez disco that *Pop Idol*'s Darius should really be getting involved with. ***(PM)***

BULLETPROOF ELECTRIC REVUE
The Sonic Revival EP (ROCKET SCIENCE)

The Revue are probably all supply teachers and post office depot workers who secretly wear leather trousers and wraparound shades to bed. In between, though, they find time to construct a haplessly all-thumbs rock behemoth in the vein of Depeche Mode or various other stadium goth bores. Lead track 'To Cut A Long Story Short' is a blustery shot at the Proper Rock bigtime, while 'Gold Block Of Coolness' makes a vague stab at some Charlatans-type funk rock that comes off like a tinpot U2. Pshaw. ***(PL)***

CRANEBUILDERS
Bitch (TEN PEOPLE TELL)

From Liverpool, the Cranebuilders bypass the sombreros'n'trips direction currently being embraced by most of their fellow citizens to concoct a record that, while not directly ripping off the Velvets, apes the bands who aped the bands who aped Lou and his black-clad junkie chums. This isn't necessarily a bad thing: despite its title, 'Bitch' is a chunk of fragile beauty propelled by cardboard box drumming, frosty guitars and frostier lyrics. It only lasts for 98 seconds as well, which is always a winner. ***(PL)***



RAVEN MAIZE
Fascinated (RULIN' RECORDS)

In a spirit surely inspired by punk, Dave Lee – aka Raven Maize – releases records under various pseudonyms. You may remember 'The Real Life' as Joey Negro or 'American Dream' as Jakatta. Despite such credentials, 'Fascinated' is a nasty piece of disco gristle that sounds like Madonna's 'Ray Of Light' without the good bits. With its steamiest moment being a eunuch-voiced thing whining *"You fascinate me"*, it won't even encourage copulation in Ibiza, and is therefore completely pointless. ***(AP)***

ESSENTIAL NEW SINGLE

DIRTY VEGAS
Ghosts

- The latest single from south London's finest is a simple and evocative track, with a sublime mellow house backing
- It comes hot on the heels of the band's recent phenomenal success in the USA
- CD includes the video and remixes by Joeski and Lexicon Avenue

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GOLD CHAINS
Straight From Your Radio (TIGERBEAT6)

The aphrodisiac qualities of music are astounding. How else do you explain how Gold Chains – a short, balding, bearded, badly-dressed former supermarket worker – is so successful with the ladies? All the guy sings about is sex: *"Get that cootchie over here I want to fuck it all year"*, he rasps on 'I Treat Your Cootchie Like A Maze', before ragga beats and rave synths scrap it out. This is the San Fran laptop rap gigolo's second EP and it's every bit as fiesty as his debut (and SOTW). Investigate immediately. ***(PM)***

DEPARTURE LOUNGE
What You Have Is Good (BELLA UNION)

More evidence of why pedal steel guitar players should have a licence like other public menaces (gun owners, people with pitbulls), this foursome trade in featherweight country-pop that sounds like it's tailor-made to be played in Top Man. Country music is not about *"trees"*, *"candlelight"* and *"heartbeats"*, Departure Lounge. Being from Nashville you should know this. Country music is about murder, horses, incest and gutrot moonshine. Or – and this is obviously preferable – a combination of all of the above. ***(PL)***

ATOMIZER
Hooked On Radiation (INTERNATIONAL DEEJAY GIGOLOS)

A couple of bottle-blond leather boys from south London, Atomizer are Jonny Slut and Fil OK (geddit?) who run the capital's Wednesday night electro freak show Nag Nag Nag. No strangers to the subterranean world of camp electronic pantomime, their debut single is a suitably bitchy hi-NRG romp co-produced by the KLF's Jimmy Cauty. *"Kill a superstar 'cos we're hooked on radiation!"* squeals Jonny Slut like a sodomised choirboy. Warning: this record leaves suspicious stains on your turntable. ***(PM)***

MARK'OH
Never Stop That Feeling (EMI LIBERTY)

Mark'Oh is a European techno mentalist who makes Scooter sound like Massive Attack. His biggest hit to date has been 'Tears Don't Lie', which *NME* bought in the mid-'90s on the basis of it being a fantastic gabba techno epic. Much like this, a remix of Oh's 1993 debut. Unfortunately, the missing ingredient here is a man – possibly DJ Otzi, though any man would do – shouting over the top. As things are, it's just someone going *"Never stop that feeling, never stop that feeling baby"* a lot. A bit pissy. ***(PR)***

KINOBE
Butterfly (PEPPER RECORDS)

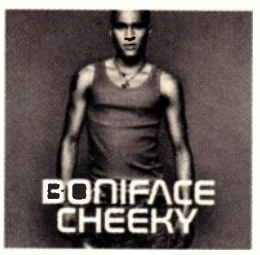
Just as academics have debated the events which led to the demise of the Incas or the fall of the Holy Roman Empire, so one day historians will record how warehouses full of cynical chill-out compilations killed off dance music early in the 21st century. And 'Butterfly' will be a footnote in that story. Newcomers Kinobe used to make vital electronic music, but now they too have been bitten by the chill-out malaise. 'Butterfly' is a string-laden, folksy lament with a pretty female vocal – and it will bore your skin off. ***(AP)***

YOUNG HEART ATTACK
Mouthful Of Love (REX RECORDS)

YHA formed five minutes ago in Texas and sound like The Who, Led Zeppelin and ZZ Top playing soggy biscuit in an air raid shelter. This, incidentally, is a recommendation. Plus, as those who missed the point of The White Stripes will tell you, this also makes them a vital rewiring of nu-garage's nervous system. 'Mouthful Of Love' is, in fact, a cocksure, tight-trousered slab of retro-rock joy from a group still continuing to grapple with the difference between 'sexist' and 'sexy'. For this alone we salute them. ***(ES)***

BONIFACE
Cheeky (COLUMBIA)

As his recent tour with Destiny's Child bore out, Bruce Boniface has bypassed all that star-in-the-making nonsense and blagged himself directly into the realms of the ready-made superstar. Now he's releasing a single – handy if you're a pop star, and especially handy if your singles are as exciting as the massive-bollocked, Adam F-produced 'Cheeky', a blazing trail of electric R&B swizzling which gives way for Lady Luck in the middle and implodes 35 seconds later. As debuts go, this is perfect. ***(PR)***



PSYCHID
We Come Out At Night (DB RECORDINGS)

You'll be forgiven for not remembering last year's Radiohead support band Psychid – at that point they were known as Hester Thrale, the indiest name of any band ever. Then they broke their own record by calling themselves Moth. Now, having signed to The Electric Soft Parade's label, they are Psychid, which is a sort of moth anyway. 'We Come Out At Night' is a startling, utterly absorbing debut that melts hearts at 20 paces – inevitable when one of your guitarists grew up next door to Jason Pierce. ***(PR)***

PURPLE HAYES

GEMMA HAYES
Let A Good Thing Go
Released Monday 29 July

- Having recently released her debut album to universal acclaim, Gemma Hayes now unleashes this great track, the undisputed highlight of her live set
- It comes backed with the previously unreleased Summers In Doubt, new versions of Pieces Of Glass, Hanging Around and Ran For Miles plus the video for Let A Good Thing Go
- "You will not hear her music without falling under her spell, just try to resist I dare you" (Timeout)

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LIVE REVIEWS

Edited by Pat Long

BIG BEACH BOUTIQUE
Brighton Beach

We all smile, we all sing. All two-hundred-and-fifty-fucking-thousand of us. While the Royal Sussex County Hospital will later claim they were a hair's breadth away from declaring a major incident, it's quite clear right now that the punters already have. This is a bloody *major* dance incident, the kind we thought had died with the Summer Of Love.

It's not even as if the line-up's much cop. **MIDFIELD GENERAL**? Hello? As with the other two old farts playing records this evening, Damien Skint sticks to a deck formula that goes 'some crowd-pleasers followed by a bit of tech-house bollocks followed by some more crowd-pleasers at the end'. Hence he kicks off with his own 'Reach Out' and Groove Armada's 'Superstylin'', and then we all stare out to sea to spot which twat's got the biggest yacht.

Soon people start coming up and get nostalgic for the good old days. Evidently **JOHN DIGWEED** is still back there in his head, as he drops Oakie's 'Even Better Than The Real Thing' U2 remix and a bit of Underworld. Those of us who realise it's not 1992 any more cheer for Shakedown's 'At Night' and Layo & Bushwacka!'s 'Love Story', before the tech-house bollocks drifts in again and we start to realise that there really are quite a lot of bloody people here.

And then it all kicks off. You can tell things are beginning to get a bit mental when a pissed Brighton dude starts doing a David Blaine and climbs up the top of a pole on the seafront. The PA's telling people to "release pressure from the groyne" (that's a sea wall that stops erosion, for those who didn't do Geography A-Level), while the amount of people in the water has doubled. Oh yeah, and there's a bloke in a bad shirt who's just put on Tim Deluxe's 'It Just Won't Do' and is waving his fist in the air along with a quarter of a million others.

NORMAN COOK has brought the idea of taking the kids to the beach for the day to its most surreal conclusion. Brighton is swamped, no-one's getting rowdy, Mint Royale have suddenly got good ('Sexiest Man In Jamaica' is booming out), and a fuck of a lot of people who woke up this morning and went "Hmm, it's sunny, let's go to Brighton for that Fatboy thing" have just turned this fandango into the event of the year.

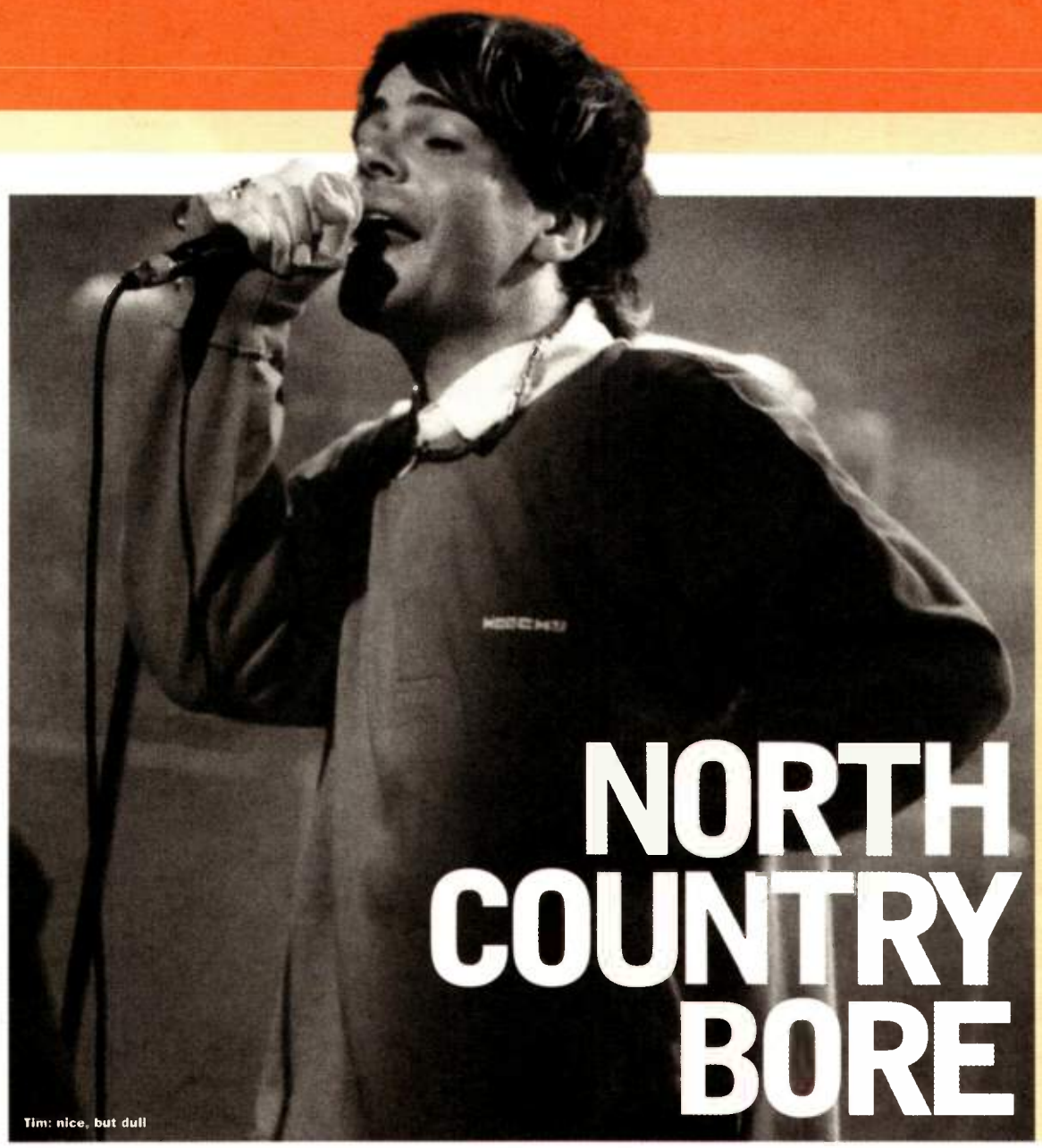
By the time the fireworks explode and Cook finally signs off, it's obviously all got a bit intense for the folks down on the beach. The rest of us, however, are clambering over walls to get round the back of the station so we can pass out for a bit before the train comes, or we're ringing that geezer's mobile to find out just where the Flymo Fields rave is. Whatever we're doing, we're all doing it with sunburn and smiles. If Brighton can take it again, we'll see you back there next year, no question.

Christian Ward

PHOTOGRAPHY: PA

The Fatboy done good: Norman Cook and a quarter of a million fans

NORMAN INVASION!



Tim: nice, but dull

BOREDOMS
London Royal Festival Hall

Ten years ago a Boredoms gig would have been a crazed, rag-tag affair filled with stinky crusty anarcho-punks. The band would be leaping around the stage like epileptics and playing lots of messy, shouty songs but nobody could really tell the difference between any of them because they'd all taken acid.

These days, The Flaming Lips are naming albums after Boredoms drummer Yoshimi ('...Battles The Pink Robots') and the Japanese four-piece are playing gigs like this – support to former Velvet Underground art-hag John Cale at a nice, comfy sit-down Royal venue. Everybody is wearing suits and eating ice cream. There are old people nodding their heads. What the hell is going on?

Well, much like The Flaming Lips, the Boredoms have matured extremely well. Sure, there was a savage attraction in their earlier, wilfully unlistenable material, but tonight they play us an hour of disciplined, highly structured avant-garde chamber music and it's amazing. Like an Oriental version of Spiritualized via the traditional Japanese tink-tonk music that you hear in posh sushi restaurants. But with three drummers conducted by a mad professor called Yamatsuka Eye. There are also bells, whistles, screams and monkey noises.

It was outta sight, as the old people would say.

Andy Capper

DJ SHADOW
Boston Roxy

Abstract turntablism isn't a *totally* empty art. Like when California's premier sample-slayer, Josh 'DJ Shadow' Davis' hummingbird hand sends his fader chasing after the robo-fart bass of 'Walkie Talkie'. Or when he hooks up 'Right Thing/ GDMFSOB' with Badly Drawn Boy's UNKLE collaboration 'Nursery Rhyme', sending the two to grind through a deliciously dirty bit of electro. At moments like this, the room nods as one.

Too bad the rest of the time people are just nodding off. Watching Shadow fiddle with his turntables and mixers is like watching a cooking programme – a whole lot of process without any real pudding.

The 'soulful' side of Shadow does get some members of the cargo-panted, baseball-capped audience swaying, but the ambience he injects into the lonely last-bus beats of 'Midnight In A Perfect World' is aimless. The tediously-prolonged lament 'Six Days' that follows swells up self-importantly before falling ass-backward over Moby into the chillout room. At times like these, Davis' transmissions just don't get through.

The albums he's made show that Shadow can dig deep, but for a live show he's going to have to dig even deeper.

Ben Wolford

Boredoms: more drummers than you can shake a, erm, drumstick at

MONICA
London King's Cross Scala

The Bacchanalian atmosphere – with gallons of free alcohol just waiting to be consumed – might not be as hellish as most industry showcase events, but there's a reason for all the booze. Tonight label exec Clive Davis – the man who discovered Aretha Franklin aeons ago – wants to introduce his latest charges, Mario and Monica.

Mario turns out to be an accomplished 15-year-old sensation who belts out street-raw R&B like a ghetto superstar twice his age. But the real kudos goes to Monica, Brandy's love rival from 1999's 'The Boy Is Mine'. Despite recent personal tragedies, she's brave and happy enough in performance to channel the resultant deep emotions into redemptive songs.

Monica's a diva alright, even if she doesn't unsheath her claws tonight, preferring to vibe with some professional instrumentalists, and the edgily soulful back-up trio.

The tunes are cool. 'Ain't Gonna Cry No More' might be somewhat economical with the truth, but it does retain a spirit of defiance. 'All Eyez On Me' details the trials and tribulations of growing up in public. To use the appropriate slang phrase – she's back, yo.

Dele Fadele

SERAFIN
London Camden Barfly

London's Serafin rose from the ashes of singer Ben Fox-Smith's previous band – the teen-grunge combo Stoney Sleep – who imploded after experiencing a nightmare round of heroin addiction, motorcycle crashes and acne.

It would have been understandable, then, if Ben had decided to jack in the rock'n'roll lark for a job as a librarian. Instead his re-entry into the musical arena is a belligerently defiant one: Serafin are as urgent as a gun to the head. 'Green Disaster' is a sonic riot, annexing the blues from the best of Led Zeppelin, while on songs like 'Day By Day', Serafin manage to be simultaneously soothing and abrasive, spreading the stickiest Beach Boys harmonies over heavyweight guitar grooves.

But all reference points will soon be obliterated: Serafin are set to be fucking huge. It's a pleasure to see a band live at the exact point where they make the transition from playing to be-suited industry types and non-commital scenesters, to going supernova.

As 'Cowboy Song' falls apart in their hands, drummer Ronnie Growler destroys his kit with a smashed guitar. It's partly joyful rock spectacle and partly a display of territorial pissings: Serafin are claiming dirty urban freaked noise entirely as their own.

Paul Brownell

THE CHARLATANS
Manchester University

The last time *NME* saw The Charlatans live, at Glastonbury, they were anointed 'Band Of The People' by a crowd of 20,000.

Tonight they're playing a homecoming gig in front of just a fraction of that number. Indeed, the vast majority of the 500 assembled here tonight are super-smug competition winners who spend most of the show on their mobiles yelling: "IS THAT PETE? PETE! I'M AT THE CHARLATANS' HOMECOMING GIG, LISTENNNNNNNN!!!!" as they thrust their phones in the direction of the stage.

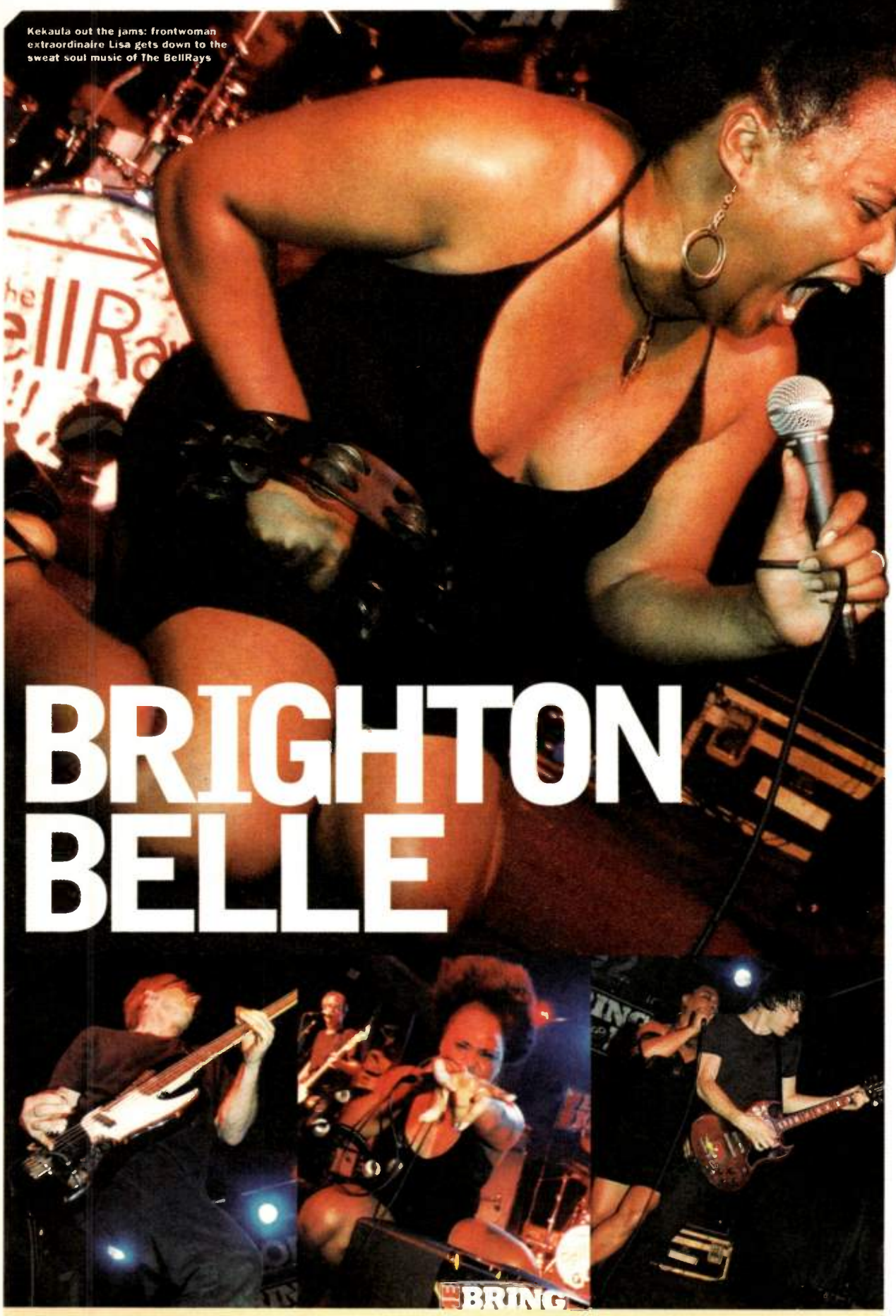
Still, 500 or 20,000 – it makes little difference, as the essence of The Charlatans live remains the same: it's a very *nice* thing. If you want an edgy, spine-shuddering experience, go and see The Vines. You want someone to whip his 'piece' out onstage and beat you about the face with it? Try The Parkinsons down the road.

Because when The Charlatans play live, the venue is engulfed in a tsunami of niceness. It's nice like Michael Owen. Nice like that painting of hat-wearing dogs playing pool. There's niceness of Lorraine Kelly-type proportions. But – and here's the problem – occasionally during tonight's 90-minute best-of set, 'nice' veers into the zone marked 'intolerably dull'. So not long after a sparklingly soulful 'Tellin' Stories' and a blast through a totally Beck-ified 'Love Is The Key', some of The Charlatans' greatest hits ('North Country Boy', 'Can't Get Out Of Bed') begin to underwhelm.

So, then. A bit dull? Maybe. Band Of The People? You bet. And they offer few reasons to think that they'll abdicate that position any time soon.

Imran Ahmed

PHOTOGRAPH: ANDY WILLSHEE, ANNA CHARLES



Kekaula out the jams: frontwoman extraordinaire Lisa gets down to the sweat soul music of The BellRays

BRIGHTON BELLE

THE BELLRAYS
Brighton Concorde 2

Poured into a tight-ass black cocktail dress, eyes shut, mouth agape, Lisa Kekaula prowls the stage and belts out her soul. The BellRays may have been knocking round LA for nearly a decade, but their Poptones compilation and headline slot at this *NME* Bring It On Night have pushed them into the *now*: they bulldoze their way through an hour, barely allowing us time to draw a breath.

Spinning between lascivious soul-funk, muscular psychedelia and fiery garage-rock, Kekaula's consistently powerful voice is the linchpin. As the songs break down, fall apart and rebuild themselves, she strikes another snap-worthy pose and howls: "There's gonna be a war." The ten minutes that follow are suitably raucous: 'Fire On The Moon' is an instant hit, 'They Glued Your Head On Upside-Down' sharp garage-pop.

And, if at any point The BellRays seem to lose their way, Kekaula holds them in check. Supremely confident and possessing the voice of a female James Brown, she pulsates sexuality. When she grinds up against guitarist Tony Fate and curls round husband/bassist Bob Vennum, the two respond by pulling out all their most clichéd moves: holding their guitars low over the audience, windmilling away while drummer Vince M bashes relentlessly behind them. It could be '68, '77 or '89: The BellRays' music could be burning out of a sweaty inner-city basement instead of floating off across the deserted Brighton beach. That they're here and now is all that matters.

This is music spiked with attitude, but – just as importantly – it's music to dance to. And dammit, you *will* dance.

Kimberly Taylor Bennett

PHOTOGRAPHY: ANDY WILLSHER

MERCURY REV
Cambridge Junction

In the week that Rev mainman Jonathan Donahue's one-time bandmates The Flaming Lips unleash their latest epic, it's easy to forget that this time last year all the salivating was over 'All Is Dream', the Rev's excellent follow-up to 1998's *NME* Album Of The Year, 'Deserter's Songs'.

But a big bowl of critical acclaim does not, unfortunately, pay those major label bills and this summer they've been virtually everywhere by way of reminder, dragging their mystical musings through the UK's festival fields and, occasionally, into indoor venues like this one.

Thankfully, their extended time together means Mercury Rev are a snarling beast of a rock band, their dense psychedelia underpinned with an endearing fragility which prevents them from becoming *too* pompous.

It's a fine balancing act, but strident new single 'Little Rhymes' (twice as fast as the recorded version), the crashing piano flourishes of 'Chains' and a spooky 'Lincoln's Eyes' bring a huge grin to the face of Donahue, his wide-eyed wonderment suggesting he still can't believe he's pulling this off. When the band crash into an effortlessly epic version of old favourite 'Frittering, you start to wonder who ever doubted them in the first place.

We've been treated to a long, strange journey through Donahue's astonishingly vivid imagination, and the invitation into his secret world remains firmly open. Until the end of the summer anyway, be grateful we can dream on.

Alan Woodhouse

HERMANO
London Camden Underworld

When he was the singer in desert rock legends Kyuss, John Garcia was one of the coolest frontmen in the world. But when Kyuss split and Josh Homme went on to form Queens Of The Stone Age, Garcia went to work in a pet shop owned by Kyuss bassist Scott Reeder. Rumour has it that he'd down two bottles of vodka a day while he played with the lizards in the back of the shop. He also drifted in and out of low-quality stoner rock groups like Slo-Burn, Karma To Burn and Unida. People would buy the records simply because it was John and, hey, he was in fuckin' Kyuss, man.

These days, as frontman in Hermano, John's still really fucking heavy, but that's more to do with his dietary habits than the music. The hair looks great, the voice is still there, but the band he's helming are deeply average. They pile cliché upon cliché on embarrassingly titled songs like 'Señor Moreno's Plan' with voracious glee. It doesn't really matter though: everyone's happy. One girl leaps onstage and tries to put her mouth round his penis. Another kid hugs him, almost crying. It's a touching, but ultimately misled, display of fandom: Hermano are really nothing special.

Andy Capper

SKINDRED
Wolverhampton Civic Hall

Chasing chart-friendly crossover success is a difficult, potentially ego-bruising game to play – but it's one that Newport band Skindred look capable of winning. Featuring three members of unlamented '90s ragga-metallers Dub War, it's undeniable that they bring a load of unwelcome baggage with them. Luckily they've got a sound that's all their own.

Melding some of the fiercest hardcore metal ('Brainkilla') to warm, lush swathes of rasta soul would be disastrous in less committed hands, but Skindred somehow pull it off; bringing together music that just shouldn't gel to create something fresh and exciting. In dredlocked frontman Benji Webbe, Skindred also possess one of the most likeable performers in modern metal. Bouncing around the stage and splicing comedy club banter into clench-jawed metal edginess, he's a truly charismatic presence. When it comes to crossing over, Skindred definitely have it in them to get to the other side.

Steve Braund

CORNELIUS
London Shepherds Bush Empire

When Keigo Oyamada teleports in tonight, silhouetted between two billowing white sheets, it's all the crowd can do not to crawl between them with him.

The screen falls dramatically. Cornelius and his band, dressed in a skinny-tied monochrome approximation of New York circa 1980, burst into the angular avant-pop of 'Point Of View Point'. Every twitch is a mimeographed tribute to Blondie. Every pulse of disco bass like watching Television.

The visuals begin. Test tubes somersault past; executive toys vibrate; circular ink-blots flash by and then burst into dazzling multi-coloured pysch-FX.

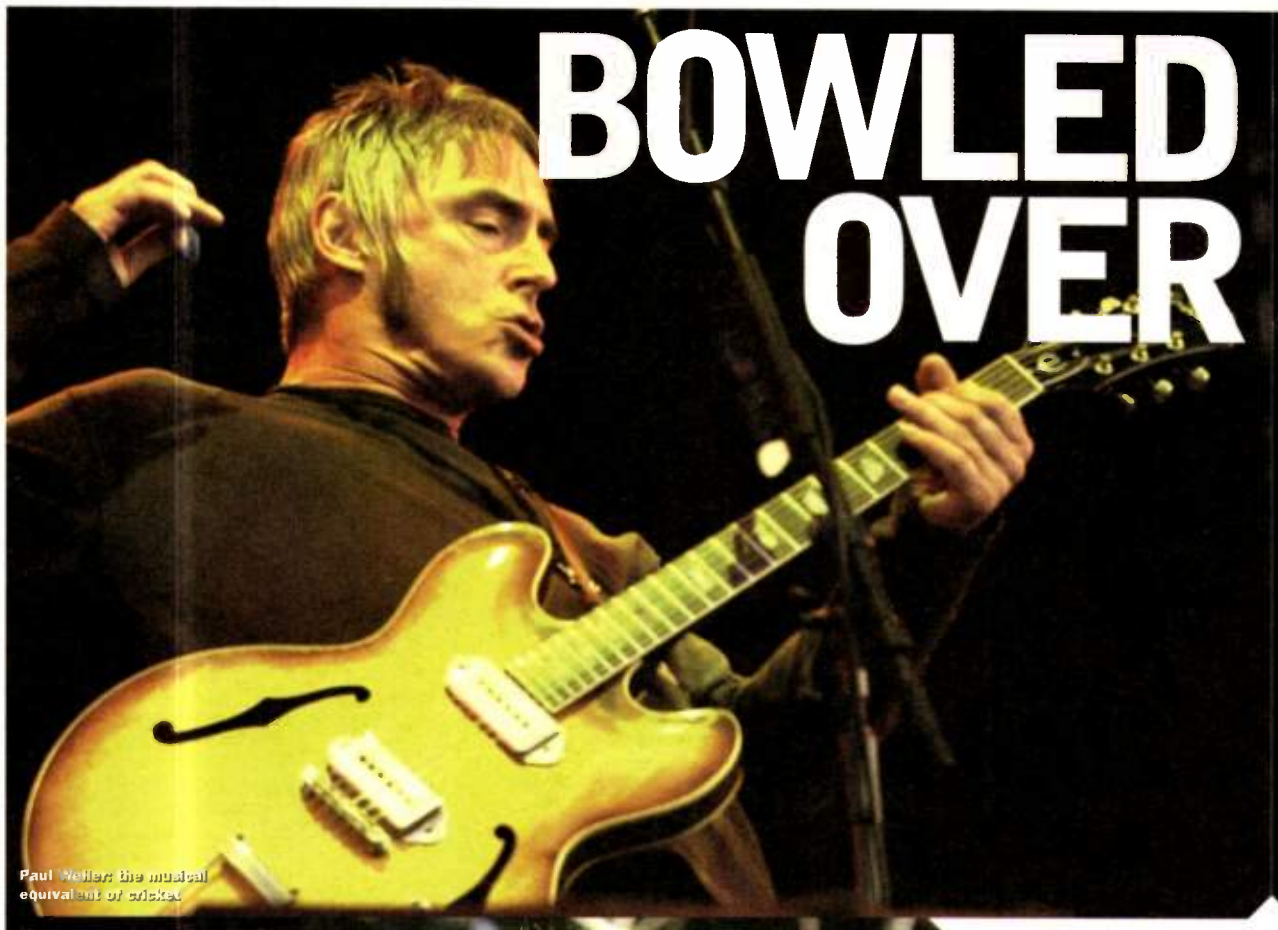
The combined effect is staggering. If you could only extract a single drop of DNA from Cornelius' shag-haired frame and diffuse it in the beer supply of the backstage bar at Reading, rock's problems would be over. Stereophonics would storm the stage insistent on indulging their latent electroclash gene. Oasis would realise it wasn't John who was the smart one, but Yoko. The unthinkable would happen.

For 'Brand New Season', Elvis appears. Leering from the screens in Hawaiian mode, he watches as Cornelius grabs a bemused fan from the audience and leads him through a faultless Theremin solo. For the encores the band return dressed in black shirts and white ties, the exact reverse of how they started.

If he'd only dematerialised at the end, it would have been damned perfect.

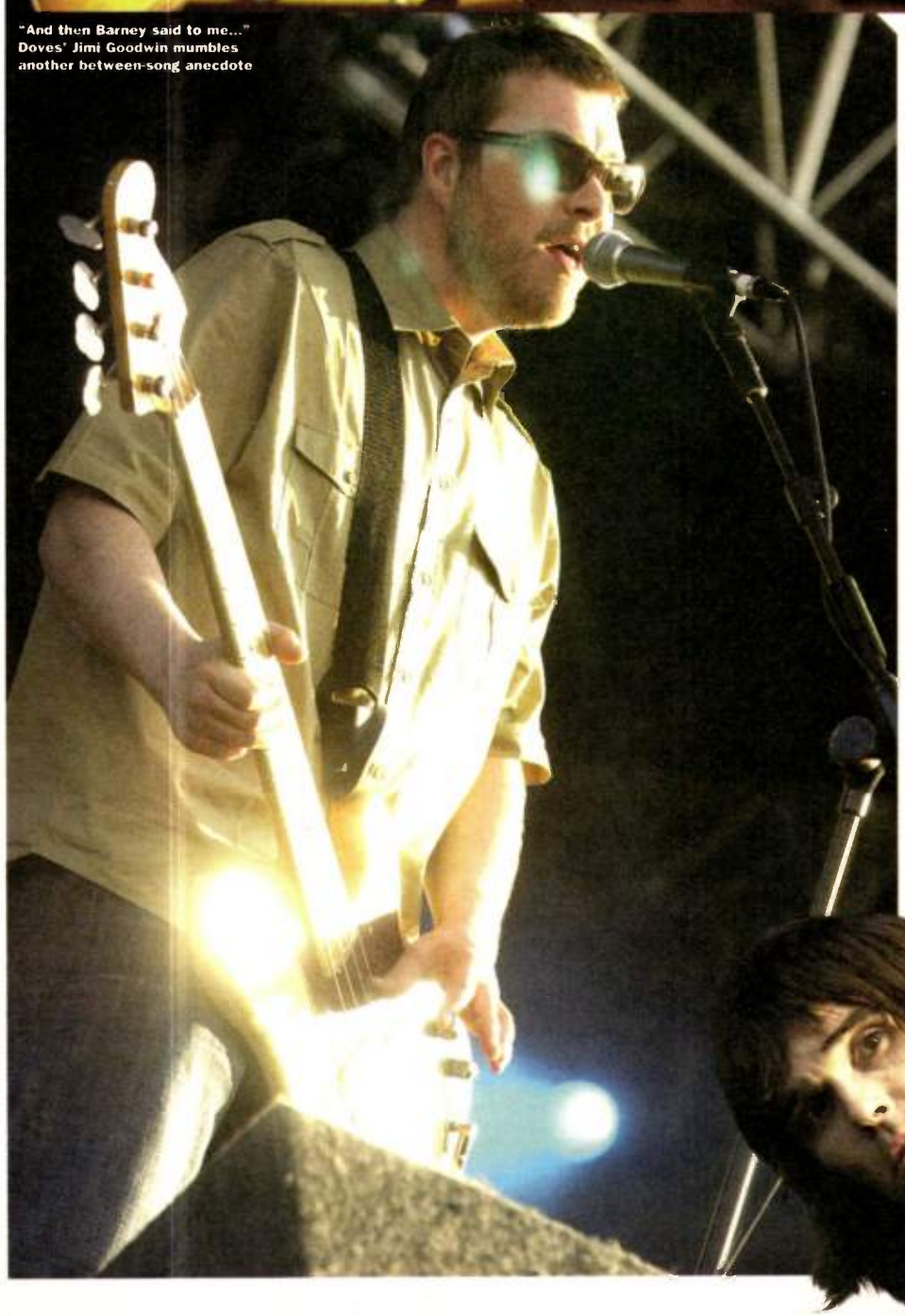
Jason Fox

BOWLED OVER



Paul Weller: the musical equivalent of cricket

New Order get the crowd in motion



"And then Barney said to me..." Doves' Jimi Goodwin mumbles another between-song anecdote

MOVE FESTIVAL
Manchester Old Trafford Cricket Ground

Day Three

It's the third day of Move and, had this been a 'proper' festival, we'd be wading through three feet of chilled cow's turd by now in order to hunt down the scrote who'd had our tent away. Instead we're watching **HAVEN** kick-start today's 'urban music event'. On a scale of one to vaguely interesting, Haven's debut album ranks somewhere between Travis and cottage cheese and so, wisely, they decide to stick to melodic crowd-charmers like 'Say Something' in order to stay afloat on an ocean of mid-afternoon apathy.

At the other end of the entertainment stakes is **IAN BROWN**, whose charisma-as-genetic-code and talent for street mime maintains the hero's welcome throughout technical fuck-ups, right up until the beat-mad monkey-funk of 'Love Like A Fountain'. Liking Ian Brown depends pretty much on how well you can stomach his adopted Manc-mystic persona, but right now we don't so much stomach him as swill him around, gargle and then gulp.

And who can blame us for savouring every last moment when the life of tonight's party rests in the hands of **PAUL WELLER**? A shock to us all, then, when The Modfather arrives, through a barrage of frenetic beat fireworks and costume changes, to hurl himself into the crowd. Or maybe not. What we *do* get is back-catalogue blitzkrieg. Weller may not be everyone's cup of speed-laced sugary tea, but tonight he's burying that rhythm'n'snooze reputation underneath gutsy retro-rock ('Peacock Suit') and genuinely soulful stuff ('Broken Stones'). It's all going swimmingly until the Devil's-own distended drum solo makes an appearance, making us long for some snotty garage punk thrills. Still, Weller is 'assured', 'accomplished' and probably wears 'slippers'. Not exactly a recipe for festival success but, like we said, this isn't exactly a 'proper' festival.

Tim Jonze

Day Four

On an unusually sunny afternoon, Move's grand finale sees Lancashire's finest come out under the leadership of compere Tony Wilson to lay claim to their home turf. Things get off to a shaky start as **ALFIE** have their allotted half-hour blighted by broken strings, a wobbly, bass-heavy sound and a gruff Lee Gorton.

ELBOW begin by playing a depleted 'Any Day Now', but by the time they reach 'Bitten By The Tailfly', the confidence of a band who have spent nearly a year on tour is there for all to see.

Drafted in as last minute replacements for an AWOL Shaun Ryder, '80s overcoat rockers-turned Coldplay confidantes **ECHO AND THE BUNNYMEN** can still turn it on at the drop of a hat. In what looks like a moment of masterful choreography, the opening riffs of revered past hits 'The Cutter' and 'The Killing Moon' send ripples of appreciation around the exposed beer bellies in the front row.

Meanwhile, save for Jimi Goodwin's inter-song bouts of inane mumbling (something about Barney Sumner and a bottle of Brut), **DOVES** can do no wrong. Even classics like 'Catch The Sun' have taken on a heightened sense of poignancy and you have to wonder if Doves will ever be more celebrated than this.

As usual, the back catalogue yields rich pickings for **NEW ORDER** – 'Temptation' and a Keith Allen-embellished 'World In Motion' are real showstoppers. But it's the Joy Division numbers that prove to be the most affecting. The tortured howls once provided by Ian Curtis during 'Transmission' and 'Digital' are now replaced by Bernard Sumner's acquiescence which, at this stage of New Order's career, is a great deal more appropriate – and the kind of set that Manchester will always want.

Hardeep Phull

Ian Brown works the Manc monkey magic

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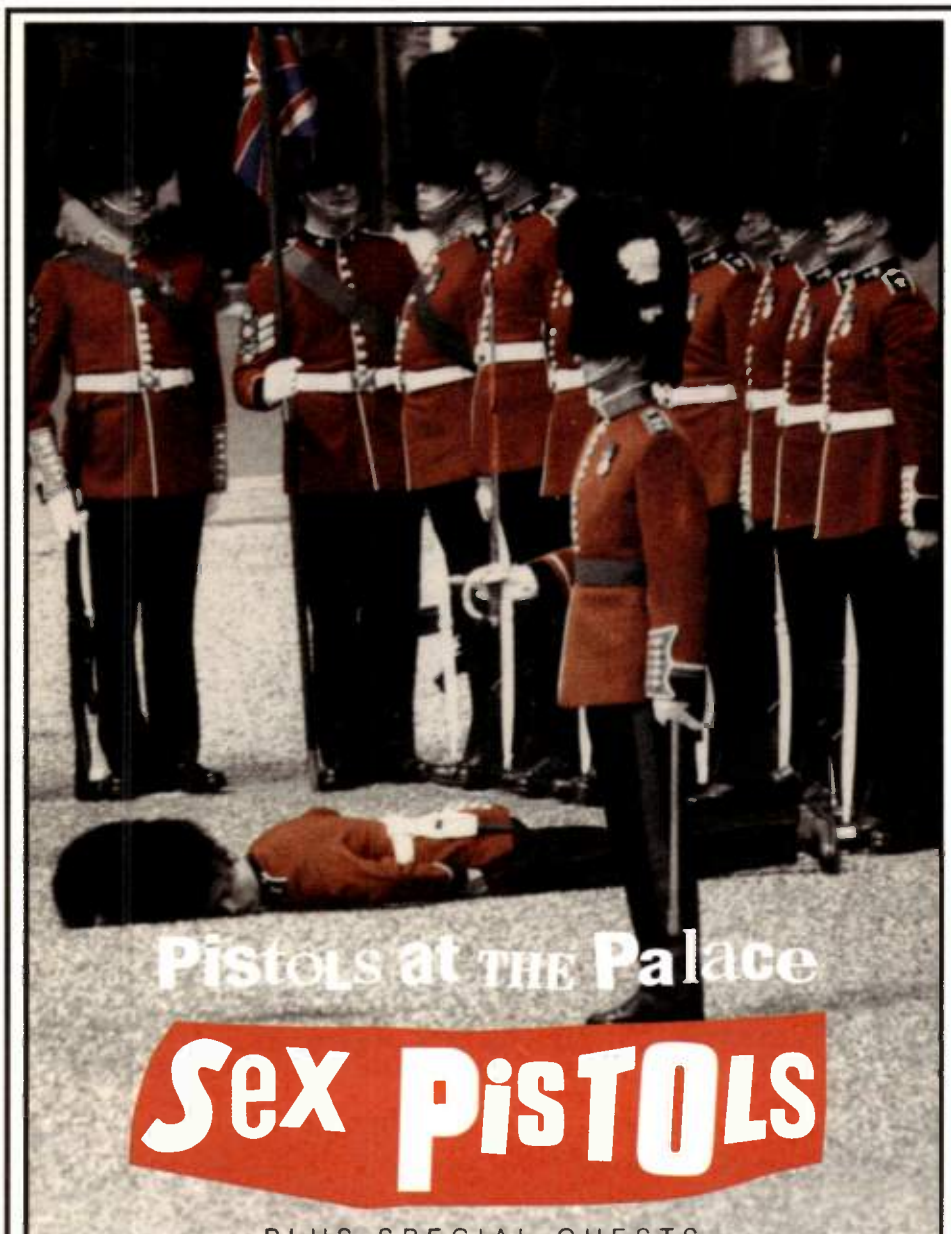

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Edited by Zane

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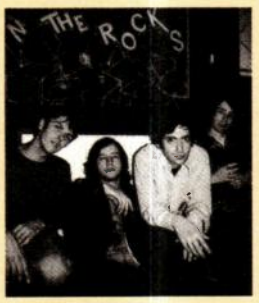
VISIT *NME*'S GIG SEARCH AT *http://www.nmetickets.com*

WEDNESDAY 24

ABERDEEN Lava 01224 648000 **X Is Loaded**
BIRMINGHAM Glee Club 0870 241 5093 **Roddy Frame/The High & Lonesome**
BIRMINGHAM Medicine Bar 0121 693 6001 **Boom Bip & Doseone/Cloueddead**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Courtesy Group**
BIRMINGHAM Old Railway 0121 333 6434 **Theo Headcoatees/Apollo Creed**
BRIGHTON Concorde 2 01273 207241 **Jim's Super Stereo World/Chimp**
BRIGHTON Hanbury Ballroom 01273 605789 **Alaska**
BRISTOL Fleece & Firkin 0117 945 0996 **Inflatable Sharks/White Trash Ambition**
BRISTOL Full Moon 0117 924 5170 **Lightyear/De Skywalkers/Adequate 7**
BRISTOL Louisiana 0117 926 5978 **Mines/Minuteman**
CAMBRIDGE Boat Race 01223 508533 **Cracatilla**
CARDIFF Barfly 029 2066 7658 **Brother Steve/Branded/Pirana**
CARDIFF Coal Exchange 029 2049 4917 **Robert Cray**
CARDIFF Sam's Bar 029 2034 5189 **Biefeld/Lear/Rooster**
COLCHESTER Arts Centre 01206 500900 **Suicidal Tendencies/Violent Delight**
DERBY Victoria Inn 01332 740091 **Psalm/Product**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Sack/Pony Club**
DUNDEE Reading Rooms 0131 525 6700 **James Yorkston**
DUNDEE Westport Bar 01382 200993 **Jesse James/Save The Empire**
EDINBURGH La Belle Angele 0131 225 7536 **Sundowns/Posture/Eventide**
EXETER Cavern Club 01392 495370 **Talula**
HARTLEPOOL Studio 01429 424440 **Dawn Parade**
LEEDS Cockpit 0113 244 3446 **Whole Sky Monitor/Roller/Los Flames**
LEEDS Millennium Square 0115 912 9000 **UB40**
LEEDS New Roscoe 0113 246 0778 **Mahoney/Rent/Silent Riot**
LEICESTER Charlotte 0116 255 3956 **The Music**
LEICESTER De Montfort Hall 0116 233 3111 **Paul Weller/Proud Mary**
LEICESTER Musician 0116 251 0080 **St Joan/Butterfly Polite**
LIVERPOOL Casa 0151 709 2148 **Big Wheels/Tramp Attack/Brothers With Different Mothers**
LONDON Blackheath Concert Halls SE3 020 8463 0100 **Billy Bragg & The Blokes**
LONDON Brixton Bug Bar SW2 020 7733 9996 **Beautrappers/The Calm/Jarna**
LONDON Brixton Windmill SW2 020 8671 0700 **Venetian Love Triangle/Querelle**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Amy Wadge/Georgia/ Aled Clifford**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Methodaire/No Remote/Hush**
LONDON Camden Purple Turtle NW1 020 7383 4976 **Solar Quest/Alice**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Dar Williams/Fischer-Z**
LONDON Croydon Cartoon 020 8239 1616 **Somewhere Beneath The City/Rehash**
LONDON Greenwich Time Bar SE10 020 8305 9767 **Klangstorm**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Realistics/Rufus Stone/The Gift**
LONDON Highbury Corner Garage N5 020 7607 1818 **Candyheads/Inhale**
LONDON Hyde Park Corner Hyde Park SW1 0870 166 3663 **Meat Loaf**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Electric Shocks**
LONDON Kingston Peel 020 8546 3516 **Outer Circle/Vero/Elkon**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Ooberman**
LONDON Putney Half Moon SW15 020 8780 9383 **Patson Hill/El Camino**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Mark Knopfler**
MANCHESTER Life Cafe 0161 833 3000 **Lloyd Cole**
MARGATE Britannia 01843 223269 **Spiral**
NEWPORT TJ's 01633 216608 **The Fuzz Effect/Janiero/Gracie**
NOTTINGHAM Bell Inn 0115 947 5241 **Satnam's Task**
NOTTINGHAM Junktion 7 0115 970 4662 **DS13/Boxed In/Bligo Pump**
OXFORD Cellar 01865 244761 **Frowser/Malkovitch/ATN**
OXFORD Downstairs At The Zodiac 01865 420042 **Reuben/Elviss**
PERTH City Hall 01738 624055 **Fun Lovin' Criminals**
PONTYPRIDD Victoria 01443 402196 **Phinius Gage/Chemical Reaction/Fluff Castle**
READING Fez Club 0118 958 6839 **Mr Pringle/Spankboy/Fume**
SHEFFIELD Barfly 0114 220 3618 **The Beatings/Great Scott**
SHEFFIELD Leadmill 0114 221 2828 **Andrew Burke/State School/The Mandrakes**
SOUTHAMPTON Talking Heads 023 8055 5899 **Kangaroo Moon**
ST ALBANS Horn 01727 853143 **Slide/Freeride/Calida**

ON GIG OF THE WEEK

THE BEATINGS
Thursday 25



As though Beatings gigs aren't always thrilling enough – low-slung guitars, tousled hair, impassioned garage rock – their end-of-tour meltdown should be a joy. Come prepared to strip rock'n'roll back to basics. Barfly, 260 Clyde Street, Glasgow (0870 907 0999), doors 8pm, £5 in advance, £6 on the door.

PHOTOGRAPHY: STEVE GILLETT/JO McCAUGHEY

THURSDAY 25

ABERDEEN Triple Kirks 01224 624288 **James Yorkston**
BATH Moles 01225 404445 **Gertrude/Flamingo 50**
BATH Porter Cellar Bar 01225 404445 **Clean**
BOURNEMOUTH Mister Smith's 01202 291617 **My Dead Audio/Little 10**
BRIDGEND Toll House 01656 647827 **Nuke/Spurious/No Quenda**
BRIDPORT Bull Hotel 01308 422878 **Kangaroo Moon**
BRIGHTON Hanbury Ballroom 01273 605789 **Sage Francis**
BRISTOL Louisiana 0117 926 5978 **Minuteman**
BURY ST EDMUNDS Grapes 01284 754360 **Sideshow Bob**
CAMBRIDGE Portland Arms 01223 357268 **Right Turn Clyde/Broken Family Band**
CARDIFF Barfly 029 2066 7658 **Reuben/Elviss/Parody**
COVENTRY Colosseum 024 7655 4473 **Socca/Monotone/Millo**
DERBY Victoria Inn 01332 740091 **Superkiss/Placid/Motel 6**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Turn/Berkeley**
GLASGOW Barfly 0870 907 0999 **The Beatings**
GLASGOW Cathouse 0141 248 6606 **Sundowns**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Delays/Shakayla/Trent**
HIGH WYCOMBE White Horse 01494 527672 **Moments Of Anger/Telepathine**
HULL Adelphi 01482 348216 **X Is Loaded**
LEICESTER Charlotte 0116 255 3956 **Peter & The Test Tube Babies**
LIVERPOOL Institute Of Performing Arts 0151 709 5297 **Triad/12Ft Lizard**
LIVERPOOL New Basement 0151 236 8661 **Pure Nine/Twin Babies**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Boom Bip & Doseone/ Cloueddead/Reaching Quiet/Radioinactive**
LONDON Baker Street Kashmir Club W1 020 7223 5347 **Realistics/Future Primitive**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Girls On Top/Copper Cane/Twelve Stone Toddler**
LONDON Camden Underworld NW1 020 7482 1932 **Toby Jepson/Ricky Warwick**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Fillup Shack/Clairvoyants**
LONDON Croydon Cartoon 020 8239 1616 **Candyheads/Sourface/Stiff Kittens**
LONDON Highbury Corner Garage N5 020 7607 1818 **Pocket Venus/Cujo/Room 69**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Zero Star**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Performance/Lude/The Threads**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Southern Electrics/Host/Karn**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Ricky**
LONDON Kingston Grey Horse 020 8546 4818 **Innocent Breed/Download**
LONDON Kingston Peel 020 8546 3516 **Ariel Device/Starmike/Evoque**
LONDON Malet Street ULU WC1 020 7664 2000 **Paul Heaton/Departure Lounge**
LONDON Shepherds Bush Bush Hall W12 020 8222 6955 **Damien Rice**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **Joan Of Arc**
LONDON Soho St Moritz W1 020 7437 0525 **The Trojans**
LONDON Tottenham Court Road 12 Bar Club WC2 020 7916 6989 **The High & Lonesome**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Oceansize**
MANCHESTER Jabez Clegg 0161 272 8612 **Moco/Pamela Nude**
MANCHESTER Night And Day Cafe 0161 236 1822 **Finka/Stuart Avery**
NEWCASTLE Cluny 0191 230 4475 **Junior Elvis**
NOTTINGHAM Rock City 0115 941 2544 **Jesse James**
PETERBOROUGH Park 01733 310383 **Lapsus Linguae**
PLYMOUTH Cooperage 01752 229275 **Lightyear/Five Knuckle/Adequate 7**
SOUTHEND Kursaal 01702 322322 **ThisGIRL**
STIRLING Tolbooth 01786 443129 **Wreckless Eric/Vivamelodica**
TORQUAY Hideaway 01803 299904 **Phinius**
Gage/Chemical Reaction/Fluff Castle/Talula
WREXHAM Yales, Central Station 01978 311857 **Head Of John/Controller 7/Static**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Phoenix Green/Murdoch/Stone Free**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Baxxter/After Rome**
BOURNEMOUTH Mister Smith's 01202 291617 **James Stark/Fallacio/Bad Penny**
BRISTOL Louisiana 0117 926 5978 **Reuben/Elviss/Left Side Brain**
BURY ST EDMUNDS Grapes 01284 754360 **Loaded**
CARDIFF Barfly 029 2066 7658 **Cracatilla/Shakra/Paniluda**
CLAYGATE Ram Club 01372 467208 **Boo Hewerdine/Clive Gregson**
DERBY Victoria Inn 01332 740091 **Blyth Power/General Winter/Chris Butler**
DUBLIN Marley Park 00 3531 456 9569 **Paul Weller**
FOLKESTONE Leas Cliff Hall 01303 253193 **The Bluetones/The Crescent/Ricky**
GLASGOW Barfly 0870 907 0999 **Free Radicals/Buddha Crush/Hide/Roughness**
GLASGOW Fury Murrys 0141 221 6511 **Tartarus/Cosmos/Recliner**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Bubblecraft/Manganese/ Ronnie McLaughlin**
GRIMSBY Spider's Web 01472 692670 **Roller/Sonic Purveyors**
HIGH WYCOMBE White Horse 01494 527672 **Lubby Nugget/No Comply/Spankboy**
INVERNESS Raigmore 01463 221546 **James Yorkston**
LEEDS Cockpit 0113 244 3446 **Mr Shiraz/Mr Dogg/Downfall**
LEICESTER Charlotte 0116 255 3956 **Catch 22**
LIVERPOOL Picket 0151 708 5318 **Spearwater/The Maze/Jonesy**
LONDON Aldgate East Spitz E1 020 7392 9032 **Rayon/Sam Dusky/Blanket**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Ballboy/Alaska/The Perfect**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Bullet Galloway/Sekay**
LONDON Camden Underworld NW1 020 7482 1932 **Peter & The Test Tube Babies**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Silverman/Toby Slater**
LONDON Charing Cross Road Spice Of Life WC2 020 7437 7013 **Sunday Driver/Reneef**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Heartbey**
LONDON Highbury Corner Garage N5 020 7607 1818 **Normal/Cranium Rain**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Freudstein/ Psychophile/Tarentella Serpentine/Spray**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Flame On/The Seen/Cast Iron Shores/White Clear Square**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Sonatico/Project Mercury**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Liando/Subterraneans**
LONDON Malet Street ULU WC1 020 7664 2000 **Paul Heaton/Departure Lounge**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Lucas Group/Tom Ollerton/Johnny Borrell**

FRIDAY 26

ABERDEEN Triple Kirks 01224 624288 **Jesse James**
BATH Moles 01225 404445 **Ed Harcourt**
BIRMINGHAM Medicine Bar 0121 693 6001 **Ed Harcourt**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Courtesy Group**
BIRMINGHAM Old Railway 0121 333 6434 **Ghost Town**
BRADFORD 1 In 12 Club 01274 734160 **DS13/Knee Pilot**
BRIGHTON Concorde 2 01273 207241 **The Bluetones/The Crescent/Ricky**
BRISTOL Louisiana 0117 926 5978 **Tiny Elvis/Keine Ahnung/Waires**
CARDIFF Cathays Community Centre 029 2037 3144 **Chemical Reaction/Phinius Gage**
COVENTRY Colosseum 024 7655 4473 **ThisGIRL**
DERBY Victoria Inn 01332 740091 **Calisto/Sattalane**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Angelic Upstarts/Running Riot**
DUBLIN Whelans 00 3531 478 0766 **Renko/Primed/Serotone 7**
EDINBURGH Venue 0131 557 3073 **James Yorkston**
GALWAY Festival Big Top 00 35391 566511 **The Frames/Cornershop/The Dirty Three/Gerky's Zygotic Mynci**
GALWAY St Nicholas Church 00 35391 566511 **The Divine Comedy**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Gelflings/Mugshot/Standoff**
HARLOW Square 01279 305000 **Lubby Nugget/No Comply**
HECKMONDWICKE Scullys 01924 402458 **Jesse James**
HIGH WYCOMBE White Horse 01494 527672 **Fallen To**
HITCHIN Club 85 01462 432767 **Peaseickle/Final Thought**
HULL Moriarty's 01482 228436 **Dawn Parade**
LEEDS Cockpit 0113 244 3446 **Djingo/ Failed Saved Failed**
LEICESTER Charlotte 0116 255 3956 **The Filaments/Setback**
LEICESTER Musician 0116 251 0080 **Socca/Wish/Bogey Golfer**
LIVERPOOL Masque 0151 709 6224 **Damien Rice**
LIVERPOOL Picket 0151 708 5318 **The Players/Busted/Smaller**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Biefeld/Triggerfish**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Ignorama/Sam Frank/Cebo**
LONDON Camden Underworld NW1 020 7482 1932 **American Nightmare/Unite**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **The Snakes/ Redland Palomino Co/Goldwing**
LONDON Crystal Palace National Sports Centre SE19 0870 166 3663 **Sex Pistols/ ...And You Will Know Us By The Trail Of Dead/Dropkick Murphys/The Rapture/ Mr Hollobostic (*NME* 5.0 Show)**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Jagz Kooner/Icarus/Schroeder's Cat**
LONDON Hyde Park Corner Hyde Park SW1 0870 166 3663 **The Cure/Mogwai/Cranes**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **One Word Answer/Lockdown Project**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Leader/Embryonic/Bell Rock**
LONDON Ladbroke Grove Subterania W10 020 8960 4590 **Tribute To Nothing/Redefine**
LONDON Notting Hill Arts Club W11 020 7460 4459 **The Clientele/Tram/January/Garlic**
LONDON Tottenham Fountain N15 020 8802 0433 **Police And Thieves**
NEWPORT TJ's 01633 216608 **Neckdrace**
NORTHAMPTON Foundry 01604 751830 **Seekabyte**
NORTHAMPTON King Billy 01604 621307 **Chewy**
NOTTINGHAM Rock City 0115 941 2544 **Toby Jepson/Ricky Warwick**
NOTTINGHAM Social 0115 950 5078 **Lorna/St Joan/Radium 88/No Fixed Abode**
RUGELEY Red Rose Theatre 01889 576281 **Lightyear/De Skywalkers/Foamers**
SHEFFIELD Barfly 0114 220 3618 **X Is Loaded/Parisman/Colourpool**
SHEFFIELD Boardwalk 0114 279 9090 **Fat Cats**
SHEFFIELD Grapes 0114 249 0909 **65 Days Of Static/Rumpus/Chill Easy George**
SHEFFIELD Leadmill 0114 221 2828 **Paul Heaton**
SOUTHAMPTON Joiners 023 8022 5612 **Reuben/Elviss**
STRATFORD-UPON-AVON Long Marston Airfield, Global Gathering 0870 166 3663 **Reni Size/Paul Oakenfold/Sister Bliss/Way Out West/Lab 4/Derrick May/David Morales**
SWANSEA Singleton Park, Escape In The Park 01792 455455 **Sonique/Boy George**
TUNBRIDGE WELLS Forum 01892 530411 **Silkh/Pray/The Hurt Process**
WOLVERHAMPTON Little Civic 01902 552121 **Cracatilla**
YEOVIL Snooker Club 01935 421099 **Five Knuckle/Adequate 7/Konisis**

SATURDAY 27

ABERDEEN Lava 01224 648000 **The Score/Staka/Miles Above**
ABERSOCH Wakestock Festival 01758 713465 **Roof/Pocket Venus**
BATH Moles 01225 404445 **Solar**
BEDFORD Esquires 01234 340120 **4Ft Fingers**
BIRMINGHAM MAC 0121 440 3838 **Francis Dunnery**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Gucci Pimp/Atlantic**
BIRMINGHAM Old Railway 0121 333 6434 **Ghost Town**
BRADFORD 1 In 12 Club 01274 734160 **DS13/Knee Pilot**
BRIGHTON Concorde 2 01273 207241 **The Bluetones/The Crescent/Ricky**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Wonderboom/Cutting Jade**
LONDON Tottenham Court Road 12 Bar Club WC2 020 7916 6989 **Simon Breed/ The Tasty Ones**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **The Great Bear/ Powdermonkey/The Alps/Richy Pedals**
LONDON Tufnell Park Boston Arms N19 020 7272 8153 **The Hydromatics/The Divine Brown/The Grips**
MARGATE Lido 01843 293501 **ThisGIRL**
NOTTINGHAM Junktion 7 0115 970 4662 **Sugarbox/Radium 88**
OTLEY Buff Club 01943 463956 **Dawn Parade**
OXFORD Downstairs At The Zodiac 01865 420042 **Toby Jepson/Ricky Warwick**
READING Roebuck 0118 942 7517 **Clean**
ROCHDALE Transport Club 01706 632087 **The Force**
SHEFFIELD Barfly 0114 220 3618 **Amsterdam/The Horror/Cavil**
SHEFFIELD Corporation 0114 276 0262 **American Nightmare**
ST HELENS Citadel 01744 735436 **Gentle Soars**
STIRLING Tolbooth 01786 443129 **Tom Hingley And The Lovers**
SWANAGE Square & Compass 01929 439229 **Kangaroo Moon**
TUNBRIDGE WELLS Forum 01892 530411 **Lightyear/Five Knuckle/De Skywalkers**
WOLVERHAMPTON Little Civic 01902 552121 **X Is Loaded**
YORK Fibbers 01904 651250 **Jesse James**

What with John Lydon mouthing off at every opportunity, it sometimes seems like the Sex Pistols have never been away. Still, it's a staggering 25 years since 'God Save The Queen' first rocked the establishment, and with its recent re-emergence in the charts and the release of a compilation and a box set, this time the Pistols really are back with a vengeance. To celebrate Jubilee year in style, they've joined *NME*'s 50th anniversary celebrations with a one-off London show. In accordance with Lydon's wishes, none of the support bands are old school punks, so you can revel in the mighty sounds of ...And You Will Know Us By The Trail Of Dead and The Rapture before the original punk masters storm the stage. The *NME* 5.0 Show takes place at the London Crystal Palace National Sports Centre (July 27).

SUNDAY 28

BEXHILL-ON-SEA De La Warr Pavilion 01424 787900 **Tindersticks**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Lapsus Linguae/Grover/Ecoseline**

CONTINUES OVER

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Tuesday 10th September
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Wednesday 11th September
MANCHESTER UNIVERSITY
Tickets £10.50 from: 0161 832 1111
Thursday 12th September
LONDON ELECTRIC BALLROOM
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26th August
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26th August
CHARLATANS
30th August
KORN
7th September
REEL BIG FISH
7th September
MUDHONEY
12th September
TORTOISE +
15th September
THE MUSIC
26th September
TOP LOADER
8-9th October
PITCHSHIFTER
11th October
LOST PROPHETS
12th October
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FROM PAGE 47

BRISTOL Full Moon 0117 924 5170 **American Nightmare**
CARDIFF Barfly 029 2066 7658 **No Comply/Foamers/Punching Monkey**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Midnight Configuration/The Chaos Engine/All Living Fear**
DUBLIN Spirit 00 3531 877 9999 **Cornershop**
DUDLEY JB's 01384 253597 **Lazy J/ Mojo Twist**
GALWAY St Nicholas Church 00 35391 566511 **Sigur Rós**
GLASGOW Barfly 0870 907 0999 **The Darkness/Astrid/Degrassi**
GLASGOW Cathouse 0141 248 6606 **B Movie Heroes**
HANLEY Sugarmill 01782 214991 **Jesse James/Senseless**
LEEDS New Roscoe 0113 246 0778 **Damien Rice/The Boy Tate**
LEICESTER Musician 0116 251 0080 **Fillup Shack/Clairvoyants/Little Fat Hoover**
LONDON Aldgate East Spitz E1 020 7392 9032 **Wintergreen/Scarlet Soho**
LONDON Brixton Windmill SW2 020 8671 0700 **Dustball/Antonia**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **ThisGIRL/C64/Oki Dog**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Ad Nauseum/Zed/Union**
LONDON Camden Underworld NW1 020 7482 1932 **Billy Joe Shaver**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Buju Banton**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Hamfatter/Mark Thorn**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Base/The Wa**
LONDON Hammersmith Apollo W6 0870 606 3400 **Joe Zawinul**
LONDON Highbury Corner Garage N5 020 7607 1818 **Lightyear/Five Knuckle/ Da Skywalkers/Adequate 7/Kenisia**
LONDON Hyde Park Corner Hyde Park SW1 0870 166 3663 **Paul Weller/Proud Mary**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Region Fiends**
LONDON Kingston Grey Horse 020 8546 4818 **Factor 4**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Innabula**
MANCHESTER Night And Day Cafe 0161 236 1822 **Stephen Fretwell/Phantom 5000**
OLDHAM Castle 01706 882759 **Overcrook**
READING Rivermead Centre, WOMAD Festival 0118 939 0930 **Adrian Sherwood/Misty In Roots/Kanda Bongo Man/Los De Abajo**
SHEFFIELD Barfly 0114 220 3618 **Redefine**
SHEFFIELD Boardwalk 0114 279 9090 **Stray**
SHEFFIELD Grapes 0114 249 0909 **Chuck/Texas Pete**
SOUTHEND Chinnery's 01702 460440 **Realistics/Future Primitive**
STOCKTON Georgian Theatre 01642 674115 **Sage Francis**
STOCKTON Riverside 01642 633098 **Atomic Kitten/Sugababes/Lighthouse Family**
TUNBRIDGE WELLS Forum 01892 530411 **Cove**
WAKEFIELD Clarence Park Festival 01924 290315 **The Bluefoot Project/Swansong**
WINCHESTER Railway Inn 01962 867795 **Spankboy/Phinius Gage/Chemical Reaction**

MONDAY 29

BATH Moles 01225 404445 **Dawn Parade**
BIRMINGHAM Academy 0121 262 3000 **Buju Banton**
BRIGHTON Pressure Point 01273 702333 **They Came Down From The Trees/ A Citizen Above Suspicion**
BRISTOL Louisiana 0117 926 5978 **Stud Lisa**
CARDIFF Barfly 029 2066 7658 **Venus Elixir**
CARDIFF Sam's Bar 029 2034 5189 **Kilo-C/Three Random Words**
CHELMSFORD Army & Navy 01245 354155 **Reuben/Elvisa**
DERBY Victoria Inn 01332 740091 **ThisGIRL**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Blackalicious**
LEEDS New Roscoe 0113 246 0778 **Puressence**
LEICESTER Charlotte 0116 255 3956 **Restless/X Is Loaded**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Martini Henry Rifles/Denzel/Dopamine**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Angel Range/Young Dead Celebs**
LONDON Camden Underworld NW1 020 7482 1932 **The Relatives/B Movie Heroes/JFK**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Los De Abajo**
LONDON Highbury Corner Garage N5 020 7607 1818 **Rose Tattoo/Blaze/4Ft Fingers**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Moo Cows/The Calm Before**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Fallout Trust/Four Twenty/ Cast Of Thousands/Dead On Holiday**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Luxor/Realistics**
LONDON Kingston Peel 020 8546 3516 **The Calm/3 For 10**
LONDON Royal Oak Cherry Jam W2 020 7727 9950 **McAlmont & Butler**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Marcus Miller**
MANCHESTER Night And Day Cafe 0161 236 1822 **Damien Rice**
PETERBOROUGH Park 01733 310383 **Lightyear/Da Skywalkers/Captain Everything**
SHEFFIELD Barfly 0114 220 3618 **Cracatilla**
SOUTH SHIELDS Office 0191 455 6083 **Uncle Brian/Stuffed**

TUESDAY 30

BATH Porter Cellar Bar 01225 404445 **Damien Rice**
BIRMINGHAM Academy 2 0121 262 3000 **Lightyear/Five Knuckle/Adequate 7**
BIRMINGHAM Glee Club 0870 241 5093 **Joseph Arthur/Jacob Golden**
BRIGHTON Concorde 2 01273 207241 **Los De Abajo**
BRIGHTON Pressure Point 01273 702333 **Chemical Reaction/Phinius Gage/Fluff Castle**
BRISTOL Fleece & Firkin 0117 945 0996 **Chikinki/Clean/Biskupin**
BRISTOL Louisiana 0117 926 5978 **The Park**
CAMBRIDGE Boat Race 01223 508533 **Reuben/Elvisa**
CARDIFF Barfly 029 2066 7658 **Dawn Parade/Ohm**
CHELMSFORD Army & Navy 01245 354155 **ThisGIRL**
DERBY Victoria Inn 01332 740091 **Switch/The Invisible Band**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Redefine/Fake**
LEEDS Cockpit 0113 244 3446 **Scary Uncle/Milf**
LEICESTER Charlotte 0116 255 3956 **American Nightmare/AKO**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **X Is Loaded/Casino**
LONDON Camden Dingwalls NW1 020 7267 1577 **Hawksley Workman**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Realistics**
LONDON Camden Palace NW1 020 7387 0428 **Violent Delight**
LONDON Camden Underworld NW1 020 7482 1932 **Vaughn/Future Primitive**
LONDON Camden Verge NW5 020 7485 2781 **Nought/The Mass**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **The New Tellers**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Roddy Frame**
LONDON Croydon Cartoon 020 8239 1616 **Oriation/Chuck Farley/Skinniman Dancing/One Unique Signal**
LONDON Croydon Fairfield Halls 020 8688 9291 **Dr John**
LONDON Highbury Corner Garage N5 020 7607 1818 **Rosco/NASS/The Cribs**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Nashville Sci-Fi/Ellis/Mir**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Caroline Alexander**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Vincent Flasco**
LONDON Tottenham Court Road 12 Bar Club WC2 020 7916 6989 **Silver/Jean Beauvoir**
MANCHESTER Night And Day Cafe 0161 236 1822 **The Beams**
NEWCASTLE Trillians 0191 232 1619 **Cracatilla**
NOTTINGHAM Rock City 0115 941 2544 **Terrashima**
OLDHAM Castle 01706 882759 **Tsuji Girl**
ST ALBANS Horn 01727 853143 **Point Blank Sound/Colvex**

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

100 ACRES FESTIVAL
Cambridge Longstanton Brookfields Farm (August 31). Acts include Alabama 3/David Holmes/Cornershop/Gorky's Zygotic Mynci/ I Am Kloot/Miss Black America

THE BELLRAYS
Manchester Roadhouse (August 27), Colchester Arts Centre (28), Oxford Zodiac (29), Dublin Temple Bar Music Centre (30), Nottingham Rock City (September 17), Birmingham Academy 2 (18), Bristol Fleece & Firkin (19), London WC2 Mean Fiddler (20)

THE BIG CHILL
Ledbury Eastnor Castle (August 16-18). Acts include The Bees/James Yorkston/Cinematic Orchestra/Gotan Project/Wauvenfold (August 16), Aim/ Plaid/ Metamatics/Jedi Knights/Ashley Slater/Mark Rae (August 17), Koop/Terry Callier/Fila Brazillia/Mr Scruff/Another Fine Day/Norman Jay (18)

BULLDOG BASH
Long Marston Avon Park Raceway (August 8-11). Acts for the music days include The Pretenders/3 Colours Red/Clutch/Throat/ Orange Goblin/Dukes Of Nothing/Stoopi/ Bru Ha Ha (August 9), Fu Manchu/ The Wildhearts/Biohazard/One Minute Silence/Number One Son/Breed 77/The Kennedy Soundtrack/Queen Adreena (10)

CREAMFIELDS 2002
Liverpool Old Speke Airfield (August 24). Acts include Faithless/Underworld/Mis-Teeq/Kosheen/DJ Shadow/Paul Oakenfold/Paul Van Dyk/Future Shock/Tiga/ DJ Hell/Télépopmusik/Lemon Jelly/Stanton Warriors/Bent/Layo & Bushwacka/A Man Called Adam/Dirty Vegas/Sasha/Deep Dish/X-Press 2/Judge Jules/Yousef/ Ferry Corsten/Justin Robertson

CREAMFIELDS IRELAND
Dublin Punchestown Racecourse (August 31). Acts include Faithless/Underworld/ Sonique/Mauro Picotto/Seb Fontaine/ Tom Middleton/Judge Jules/Ferry Corsten/ Sasha/Tiga/Justin Robertson

DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19)

THE DIVINE COMEDY
Edinburgh Queen's Hall (August 8), Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4 & 5)

ALEC EMPIRE
London WC2 Mean Fiddler (October 4), Birmingham Academy (7)

GIG ON THE GREEN
Glasgow Green (August 24 & 25). Acts include Main Stage: Prodigy/The Offspring/ Slipknot/Amen/Raging Speedhorn/The Dillinger Escape Plan. Stage 2: Spiritualized/ The Streets/Cornershop/ Haven/ The Shining/Death Cab For Cutie/Gemma Hayes/Biffy Clyro (August 24), Main Stage: The Strokes/Pulp/Jane's Addiction/ The White Stripes/Elbow/The Moldy Peaches/ Aerogramme. Stage 2: Feeder/ Stereo MC's/Reindeer Section/The Vines/ Leaves/The BellRays/The Datsuns/ Longwave/Simple Kid (25)

KORN
London Isle Of Dogs Docklands Arena (September 7 & 8), Dublin RDS (10), Glasgow SECC (11), Manchester Evening News Arena (12)

LOSTPROPHETS
Camber Sands Holiday Centre (October 5), Birmingham Academy (6), Glasgow Barrowlands (8), Manchester Academy (9), Newport Centre (10), London Brixton Academy (12)

MUDHONEY
Nottingham Boat Club (September 9), Glasgow QMU (10), Manchester University (11), London Camden Electric Ballroom (12)

OASIS
Derry Prehen Playing Fields (September 7), Aberdeen ECC (9 & 10), Manchester Old Trafford Cricket Ground (14 & 15)

OCEAN COLOUR SCENE
Newcastle City Hall (September 3), Edinburgh Playhouse (4), London Brixton Academy (6), Birmingham Academy (8)

BETH ORTON
York Barbican Centre (October 4), Liverpool Royal Court (5), Manchester Bridgewater Hall (6), Birmingham Symphony Hall (8), Nottingham Royal Concert Hall (9), Carlisle Sands Centre (10), Newcastle City Hall (11), Aberdeen Music Hall (13), Glasgow Concert Hall (14), Sheffield City Hall (15), Norwich UEA (16), Southampton Guildhall (18), Cambridge Corn Exchange (19), Reading Hexagon (20), Bristol Colston Hall (21), London Shepherds Bush Empire (23), Dublin Vicar Street (28 & 29)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

PUDDLE OF MUDD
London WC2 Astoria (August 28)

RAGING SPEEDHORN
Newcastle University (September 26), Manchester University (27), Glasgow Garage (28), Sheffield Leadmill (29), Nottingham Rock City (30), Bristol Academy (October 1), Brighton Concorde 2 (2), Exeter Phoenix (3), Wolverhampton Wulfrun Hall (4), London WC2 Astoria (5)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include Main Stage: The Strokes/Pulp/Jane's Addiction/ Weezer/The White Stripes/The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives/The Moldy Peaches. Evening Session Stage: Feeder/The Breeders/The Electric Soft Parade/New Found Glory/The Vines/Guided By Voices/Fenix TX/The BellRays/The Von Bondies. Boutique Stage: Aphex Twin/Lo-Fidelity Allstars/UNKLE/ Ladytron/Peaches. New Band Stage: Fu Manchu/Bobby Conn/The Reindeer Section (Reading 23 and Leeds 24), Main Stage: Foo Fighters/Muse/Ash/Sum 41/The Hives/ A/Less Than Jake/Andrew WK/Vex Red/S ahara Hotnights. Evening Session Stage: Black Rebel Motorcycle Club/Jimmy Eat World/The Jon Spencer Blues Explosion/The Cooper Temple Clause/Rival Schools/Alec Empire/Yeah Yeah Yeahs/The Icarus Line/ Goldfinger/Midtown/The Libertines. Concrete Jungle Stage: Sick Of It All/The Alkaline Trio/Saves The Day. New Band Stage: Ikara Colt/The Parkinsons/The (International) Noise Conspiracy (Reading 24 and Leeds 25), Main Stage: Prodigy/The Offspring/Guns N'Roses (Leeds Only)/Slipknot/Incubus/ NOFX/Puddle Of Mudd/Amen/Raging Speedhorn (Reading Only)/The Dillinger Escape Plan. Evening Session Stage: Spiritualized/...And You Will Know Us By The Trail Of Dead/Cornershop/Haven/Six By Seven/Reel Big Fish/The Shining/Sparta/ Capdown/Hoggboy/Death Cab For Cutie. Dance Stage: The Streets/The Herbaliser/ Blade. New Band Stage: The Music/ Alpinestars (Reading 25 and Leeds 23)

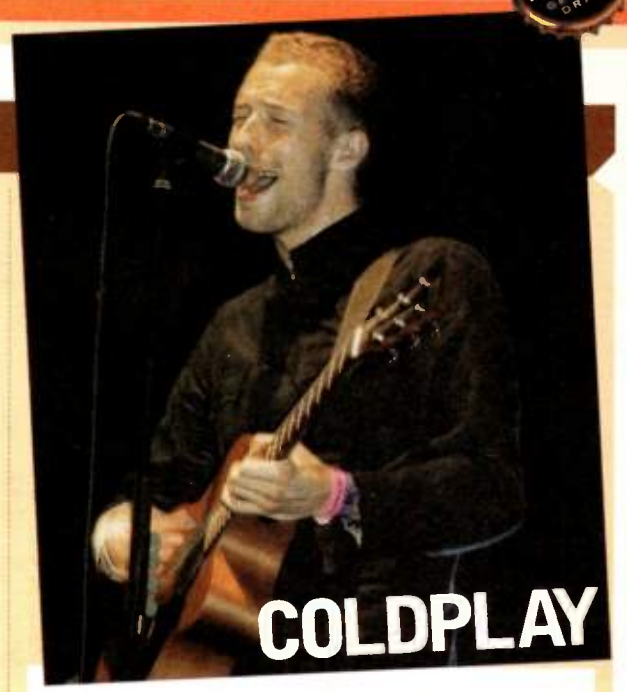
SUEDE
Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14-16)

TORTOISE/BOBBY CONN/ TRANS AM
London Hackney Ocean (September 15)

V2002
Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Acts include Main Stage: Travis/Alanis Morissette/Nickelback/Supergrass/Elvis Costello/The Bluetones/Mull Historical Society/Ed Harcourt. *NME* Stage: The Chemical Brothers/Ian Brown/The Beta Band/Sigur Rós/My Vitriol/Halo/Athlete/ The 'Burn/Leaves. JJB Arena: Badly Drawn Boy/Turin Brakes/Paul Heaton/ Stereo MC's/McAlmont & Butler (Chelmsford 17 and Weston Park 18). Main Stage: Stereophonics/Primal Scream/Gomez/ Starsailor/Counting Crows/Kosheen/Beverley Knight. *NME* Stage: Basement Jaxx/Doves/Shaun Ryder's SWR/Elbow/The Coral/Seafood/ The Crescent/Longview. JJB Arena: Groove Armada/Soft Cell/Lamb/ Röyksopp/Sugababes/Custom (Chelmsford 18 and Weston Park 17)

THE VON BONDIES
Bristol Louisiana *NME Bring It On* Night (August 22), Edinburgh Liquid Rooms (27), Liverpool University (28)

PAUL WELLER
Brighton Centre (October 12), Milton Keynes Sanctuary (13), Glasgow Braehead Arena (16), Newcastle Telewest Arena (18), Birmingham NEC (19), Cardiff International Arena (21), Hull Arena (26), Nottingham Arena (27), Bournemouth International Centre (29)



After their stunning set at Glastonbury and a brilliant new album in the bag, Coldplay have undoubtedly pulled off the comeback the year. New single, 'In My Place' – already a set anthem – is out on August 5, preceding the LP, 'A Rush Of Blood To The Head', which follows on August 26. With echoes of U2 and Echo And The Bunnymen, Chris Martin and his band have made an album that is instantaneously memorable, with true emotional depth. Come on and sing it out at the Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7), Nottingham Arena (8), Manchester Evening News Arena (11), Brighton Centre (14), Bournemouth International Centre (15), Plymouth Pavilions (17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20 & 21) and Belfast Odyssey (23).

PHOTOGRAPHY: ANDY WILLSHER

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Tue 13	BRIGHTON CONCORDE 2 01273 772770
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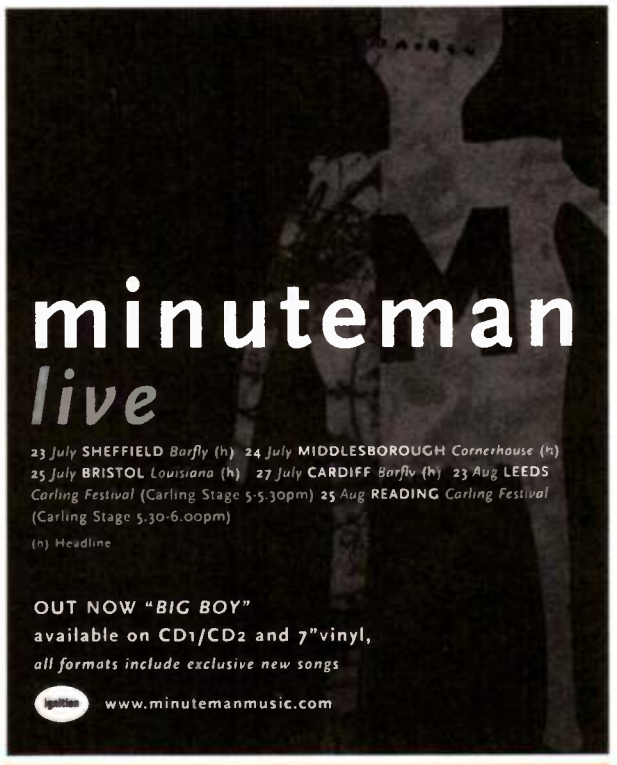
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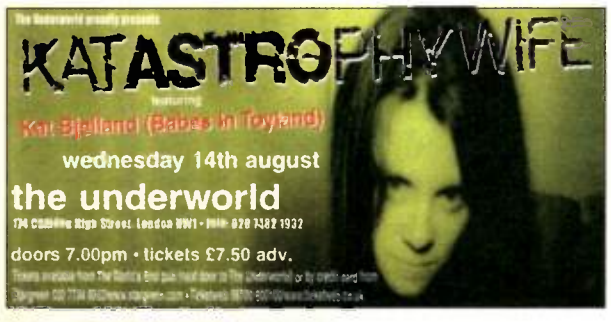

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LIVE CLUB GUIDE

From Wednesday July 24 to Tuesday July 30

Edited by Kieran Wyatt

Attention promoters – club listings must be sent via email ONLY to kieran_wyatt@ipcmedia.com. Please don't include any attachments. Your details should reach the club editor at least three weeks before the cover date

WEDNESDAY 24

EDINBURGH

OPAL LOUNGE: Disco, R&B, house and funk from Jez Hill. Opal Lounge, 51a George St, 1pm-late, £3.

LONDON

HONEST JON'S: Rocksteady dub, dancehall, roots, ragga and digi sounds. Bug Bar, The Crypt, St Matthew's Church, Brixton Hill, SW2, 8pm-late, free before 9pm then £3.

SILICON TEENS: Future electro for 'pixie-booted humanoids'. Cherry Jam, 58 Porchester Rd, W2, 6pm-2am, free before 8pm then £5.

THURSDAY 25

BEDFORD

WHAT'S IN THE BOX?: Andy Smith (Portishead) with hip-hop, film soundtracks and breaks, The Pad, Lurke St, 10pm-2am, £5.

LONDON

CLEAN UP: Rare grooves, reggae, funk, hip-hop and more. Elbow Room, 89 Chapel Market, N1, 9pm-2am, free.

DYNAMO PRODUCTIONS: Funk, reggae, ska, and beats. Salmon & Compass, 58 Penton St, N1, 8pm-2am, free before 9pm then £3.

ELECTRO ELECTRO: Hydrogen Dukebox host with A1 People (live) and DJ Doug Hart with a night of pelvis-thrustin' bass and beats. Catch, 22 Kingsland Rd, E2, 9pm-2am, £3.

NEWCASTLE UPON TYNE

STONE LOVE: A combination of good old rock'n'roll attitude and leftfield electronica out back. Foundation, Melbourne St, 10pm-2am, £5.

FRIDAY 26

EDINBURGH

TROUBLE AT THE BLUENOTE: Hip-hop, jazz-funk, broken beats and other sonic gems from G-Mac (Manga). Beat Jazz Basement, Chambers St, 8pm-3am, £3 before 12midnight then £4.

LONDON

CHEW THE FAT!: Cutting-edge breakbeat fest. Bug Bar, St Matthew's Church, Brixton Hill, SW2, 8pm-late, free before 9pm, £4 before 11pm then £6.

FABRICLIVE: DJ Hype, Zinc, Pascal, Plump DJs, Howie B, Ed Case and more mash up the breakbeat science. Fabric, 77a Charterhouse St, EC1, 9.30pm-5am, £12 (£10 NUS).

THE FANTASTIC VOYAGE: R&B, funk, soul and reggae. Bar Lorca, 261 Brixton Rd, SW9, 8pm-3am, free before 10.30pm then £5.

INSPIRATIONINFORMATION: Jazz, Latin, broken beats, disco, house and boogie choons. Notting Hill Arts Club, 21 Notting Hill Gate, W11, 6pm-2am, free before 8pm then £6.

ONE LOUDER: Screwed-up genius and much confusion plus punk, pop, rock, jungle, house and all sorts. Plastic People, 147 Curtain Rd, EC2, 10pm-3.30am, £7.

THE PEOPLE SHOW: Hip-hop, dusted jazz, conscious reggae and cosmic dub. Salmon & Compass, 58 Penton St, N1, 8pm-2am, free before 9pm then £3.

MANCHESTER

SANKEY'S SOAP EIGHTH BIRTHDAY: All shades of twisted grooves and hard'n'funky techno from Derrick May and Jon Carter. Sankey's Soap, Jersey St, 10pm-4am, £11.

SHEFFIELD

SYNTHETIC: Electroclash shenanigans. Raynor Lounge, Sheffield University, Glossop Rd, 9pm-1am, £3.

SATURDAY 27

BRIGHTON

OUR THING: Breaks, funk, soul and hip-hop. Volks, Madeira Drive, 10pm-2am, £6.

CLUB OF THE WEEK

ELECTRO ELECTRO

The ace A1 People play live, serving up thick electro stews and tasty breaks, plus there's able deck support from Nick Luscombe (XFM) and Doug Hart (Hydrogen Dukebox mainman). And all for a bargain three quid. They reckon you won't be arguing whether to call this sound 'nu skool breaks' or 'electroclash' 'cos you'll be too busy dancing. Love that attitude. Thursday 25 at Catch, 22 Kingsland Rd, London, E2, 9pm-2am, £3.

LIVERPOOL

CREAM: Yousef, Paul Bleasdale and guests (Jon Carter) with the big choons. Nation, Wolstenholme Square, 9pm-4am, £10 (£8 NUS).

LONDON

DO-IT: Richard Sen (Bronx Dogs) drops illicit new electro funk. Salmon & Compass, 58 Penton St, N1, 9pm-2am, £3.

KOSMICHE: Motorik techscapes. The Garage, Highbury Corner, N5, 9pm-3am, £6.

LOST: The ultimate of all techno hoedowns with Derrick May, Francois K and Steve Bicknell. Secret riverside location, 10pm-6am, tickets and info from 020 7791 0402.

OFF CENTRE: Bass downstairs plus house and all sorts upstairs. 333, 333 Old St, EC1, 10pm-5am, £10 (£5 before 11pm).

100% DYNAMITE: Ska, funk, dancehall, roots, reggae and soul mash-up and ting. Blue Angel, 1 Torrens St, EC1, 9pm-late, £4.

PING PONG PUSSY: Deep funky house. Velvet Room, 143 Charing Cross Rd, WC2, 10pm-4am, £10.

RENAISSANCE: Glam and progressive house. The Cross, Goods Way, N1, 10pm-6am, £15.

STAY BEAUTIFUL: Suicide Ally and Simon Price drop electroclash, sleazy glam, classic punk and trashy indie. Islington Bar, 342 Caledonian Rd, N1, 9pm-late, £5.

MANCHESTER

DISCO RESCUE: Clint Boon entertains the shiny happy people. South, 4a South King St, 10pm-late, £5 (£4 NUS).

RED LIGHT: Twisted disco house and funksome garage from Kerri Chandler. Sankey's Soap, Jersey Street, 10pm-3am, £10-12.

NEWCASTLE UPON TYNE

SHINDIG: Big house and funky techno alright with guest Tim Deluxe. Foundation, 57 Melbourne St, 10pm-3am, £10 (£8 NUS).

NORTHAMPTON

BREAKUP: Peshay guests with d'n'b bizniz. Roadmender, 1 Lady's Lane, 9.30pm-3am, £7.

STOKE ON TRENT

GOLDEN: Big house affair with guests (Pete Bromley, Dean Wilson) joining resident James Camm. Void, Glass St, Hanley, 9.30pm-4am, £10 (£6 NUS).

SUNDAY 28

LONDON

ARTHUR BAKER'S SUNDAY JAM: Eight-ball, papers, footie, shots and Baker's comedown treats. Elbow Room, 89 Chapel Market, N1, 12noon-10.30pm, free.

CRASH & BURN: New Orleans R&B, Philly funk, Latin and dancehall jazz. Vibe Bar, 91 Brick Lane, E1, 1.30pm-5.30pm, free.

GRACE: Groovender, Fabio and JJ Frost keep the d'n'b beats flowing. Herbal, 12 Kingsland Rd, E2, 9pm-2am, £6 before 10pm then £8 (£5 NUS).

HELLFIRE: Chi-house, Ibiza anthems and disco boogie. Infernos, 146 Clapham High St, SW4, 7pm-1am, £7.

LET'S BE FRIENDS: All your horizontal favourites. Salmon & Compass, 58 Penton St, N1, 5pm-12midnight, free.

NEGLIGEE: "Peoples' disco" and '60s-'80s treats. Dogstar, 389 Coldharbour Lane, SW9, 3pm-2am, free.

MONDAY 29

LONDON

SOFA SO GOOD: Horizontal jam from Lol Hammond, Freddie B, Chris Fraser and Mr H. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

CLICK: Broken beats and hip-hop. Herbal, 12 Kingsland Rd, E2, 7.3pm-2am, free before 9pm then £3.

TUESDAY 30

BRIGHTON

ROOTS GARDEN: Rockin' reggae session. Jazz Place, 10 Ship St, 10pm-2am, £2 before 11pm then £3.50.

SNIDE: Indie, '60s and alternative sounds every week. Escape, Marine Parade, 10pm-2am, £1.

CAMBRIDGE

WAKE UP SCREAMING: Metal and rock, old and nu. Kambar, Wheeler St, 9pm-2am, £3.

LEICESTER

POGO: Alternative '80s with nods to baggy, punk and new wave. Oxygen, Abbey St, 9.30pm-2am, free before 10.30pm then £3.

LONDON

RUMBA PA'TI: DJ Fernando, Alex Gator and Johnny G with the hot hot hot sounds every week! Bar Rumba, 36 Shaftesbury Avenue, W1, 8.30pm-3am, £4 (£3 NUS).

SENSES: Pathaan and Gaudi bring along their exotic, dubby world music boogaloo. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

SKREAM: Hip-hop and funk scratched to devilry by DJ D-Zine and guests every week. Form, 4 Greek St, W1, 8pm-1am, free.

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In The City Unsigned, 8 Brewery Yard, Deva Centre, Trinity Way, Salford, M3 7BB.

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In The City Live Unsigned Entry Form

BAND/ARTIST NAME: _____

CONTACT NAME: _____

CONTACT ADDRESS: _____

_____

TOWN/CITY: _____

POSTCODE: _____

TELEPHONE/FAX/E-MAIL/WEBSITE: _____

BAND/ARTIST DETAILS (NAMES, INSTRUMENTS PLAYED, AGES ETC.): _____

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Pigeonholes

- ☐ URBAN/HIP HOP/R&B
- ☐ INDIE/ALTERNATIVE
- ☐ METAL/ROCK
- ☐ DANCE/ELECTRONICA
- ☐ ACOUSTIC/FOLK
- ☐ POP

Terms and Conditions

1. All entrants agree that one of their submitted tracks will be available for streaming on the Ruffworld network, In The City Live Unsigned's on-line sponsor (www.ruffworld.com). Artists can be removed from the sponsor's network, if requested at any time after 14th October 2003.
2. Entrants understand that at no time will copyright ownership of submitted tracks be assigned from the original owner.
3. Entrants must declare all samples used in band / artist section. Only cleared samples can be available for download.
4. Entrants agree that In The City will be able to use all submitted tracks, images and biographies for manufacture of all promotional material including audio discs, digital files and printed publicity.

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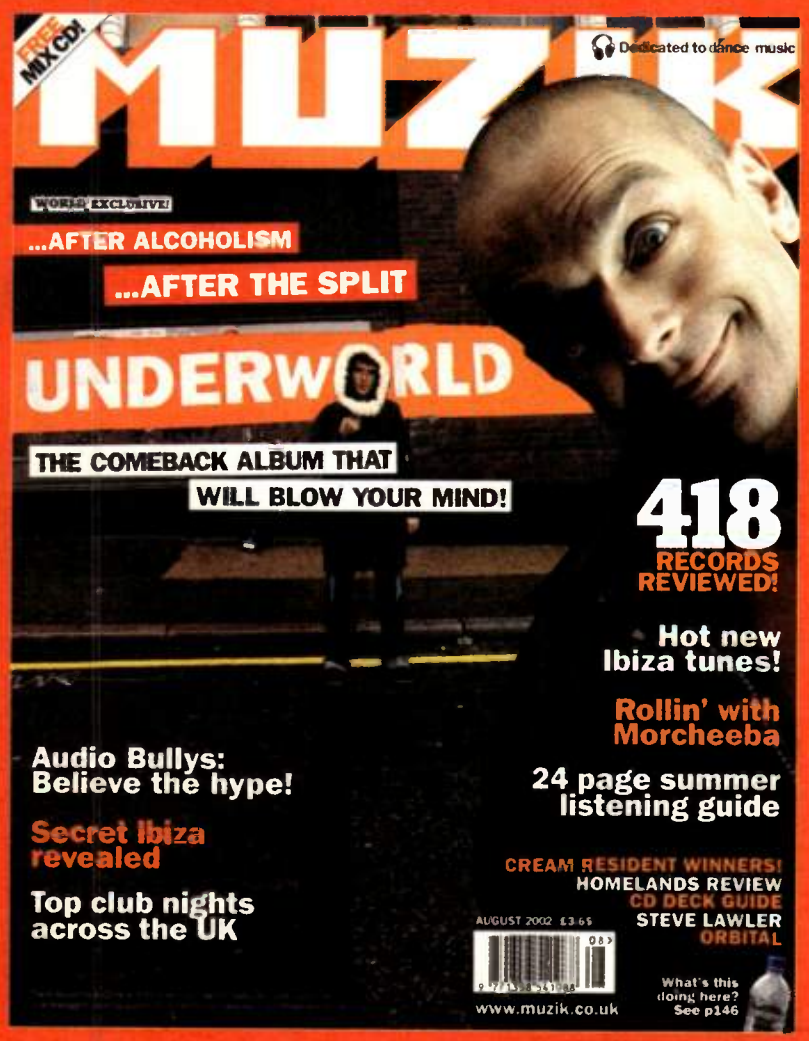

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No Doubt: embraced new working methods

WHEREVER I LAY MY (HIGH) HAT

No Doubt's promiscuous production methods

PHOTOGRAPHY: ANTONIO PETRONZIO

At the end of their 'Return Of Saturn' campaign, No Doubt looked like their best years were behind them. Their latest album 'Rock Steady', however, has seen them rise once again to stake their claim as the coolest, sassiest, chart shaggers around. It's taken umpteen producers, trans-continental recording sessions and a radical overhaul of their approach, but they're stronger than ever as a result.

"The major change was the way we wrote songs," begins guitarist Tom Dumont. "In the past Tony *(Kanal, bass)* and I would sit down with an acoustic and a tape recorder and then develop the song with the whole band. On this one, I had a Pro Tools set-up and we started the process with an Access Virus synth, an E-Mu e-synth and drum machine. It was real spontaneous because, within a day or two, we could get a song written and demoed, instead of weeks or months."

It soon became time to find the right producer or, as it transpired, the right producers. Tom explains, "We wanted to get the album done but there wasn't a producer available for a few months. What we found instead was we could get guys for two weeks here and a week there. In the end, it was almost like deciding to not have a girlfriend and see as many girls as we wanted. In some cases we didn't get along super well with everybody, but it didn't matter because we knew we'd be moving on to someone else soon."

Stand-out track 'Hella Good', in particular, benefited from this flexible approach to recording.

"Gwen and The Neptunes collaborated on the lyrics and the melodies and they came up with the beat and the chord changes. We recorded a version with them but we weren't too happy with it. We sent a tape to Nellee *(Hooper, producer)*, who kind of added his ideas on top, then got us into the studio to recut the whole thing. He really made it come to life."

What was his secret?

"He just added loads of samples to the song. I went through the multi-track right at the end and he'd just added little bits and pieces of samples and sounds that were detuned and filtered. They were like little tiles in a mosaic and it definitely added a kind of sheen to the track."

With different producers came different approaches and creative demands on the band. A trip to Jamaica to record 'Hey Baby' with reggae producers Sly and Robbie and 'Start The Fire' with ragga-meisters Steely and Clevie brought these contrasts into sharp focus.

"Sly and Robbie were really laid-back, as you would imagine. We brought them the demo of 'Hey Baby' and they were like, 'Yeah, it's cool.' They recorded a track of drum machine and percussion, but what they basically did was just add to our demo. Steely and Clevie were completely different. They kinda reminded me of nerdy music-school teachers. They wanted to get involved with the sound of every kick drum or bass note and were really, really picky."

As an experience however, the whole process proved to be a runaway success.

"I think it's a good thing for a band to do. Hopefully, it'll pave the way for us to keep doing interesting things."

Owen Hopkin

TESTING TESTING

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★★★

A sitar you say. George Harrison would have loved to get his hands on this: a pedal that takes a regular, old-fashioned electric guitar and turns its output into one of the trickiest instruments to master, the sitar.

How does it do that? A spoonful of flanging, a pinch of octave fuzz and a hint of ring modulation. This is another of Danelectro's analogue pedals that are shaking up the guitar scene. The Back Talk and Psycho Flange are destined to become industry standards but we're less sure about this one.

How come? Despite just having level and tone controls, the Sitar Swami produces some of the wildest tones you'll ever squeeze from a pedal, but in terms of doing what it says on the tin, you'd hardly identify the sound as a sitar. Ans when it comes to polyphony (playing two or more notes simultaneously), which is what droning is all about, we're not convinced.

Robert Collins

Contact: JHS on 0113 286 5381

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

WHEELCHAIR
She's The One

Wheelchair is Eric Crawford, who's been in bands for years, but now finds it easier to play all the instruments himself, with "encouragement from friends". None of these friends, we can assume, want to be in a band with him, as this is all over the show – rhythmically and sonically. Eric's vocals bear a resemblance to The Psychedelic Furs' Richard Butler, which is perhaps the only thing he's got going for him. It's certainly not the hackneyed lyrics about wondering how his girlfriend would feel if she woke up one morning and found him dead.

INFO: 01329 312506

NICE GUY DAVE
Local Heroes EP

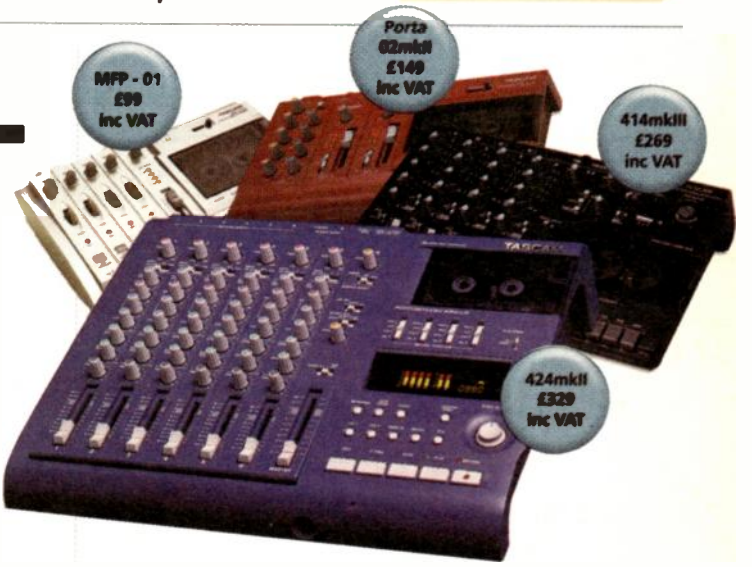
Nice Guy Dave cite, among other sufficiently embarrassing artists, Elastica and Stereophonics, as influences. I will always wonder about heroes like that. They also claim that their songs contain "clever lyrics" and "memorable hooks". Not the most overblown assertion in the world, but not altogether true either. As a standard British indie pop band, they are competent and well-structured with a sonically sunny disposition but there's nothing here that could possibly be construed as groundbreaking. Even the guitar acrobatics and occasional jazz show-offs are nothing new, apart from finding themselves in an incongruous setting.

INFO: info@niceguydave.co.uk

THE ROTATING STARS
Horn Of Plenty EP

"Whilst these seven tracks certainly do not conform to the hip, new NOW! Sound, they certainly can be considered a WOW! Sound..." WOW! They Sound like Deacon Blue mixed with strange Clanger-style sounds, but without the melodies. We probably won't come across anything quite as unchallenging as this again for a while. The Rotating Stars are so beige you could upholster the inside of an Austin Maestro with them.

INFO: rotating_stars@hotmail.com



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DEAR STEVE WRIGHT if you can't get a studio guest to do me a song ? ask the listeners? internet search Miedzianik

LYRICIST SEEKS SONGWRITER/MUSICIAN for novelty song demo. Rap/ pop. producer already shown interest in concept. John, jsando @sta.att. ne.jp

STEVE WRIGHT IT'S my birthday 24/7 looking forward to that song or mention? it's that rain man hallelujah. Internet search David Miedzianik

STEVE WRIGHT CAN a studio guest do me a song? internet search Miedzianik anything by Bob Dylan David Miedzianik Rotherham

ARTISTS AVAILABLE

SESSION DRUMMER SEEKS groove band/ collective preferably with singer to play r&b, d&b, UK garage. Missy, Shy FX, Ms Dynamite. Waiting 07813 124291

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A SINGER-SONGWRITER seeks keys and drums, backing vocals a plus for recording and gigs rock/ artpop. Dave 020 7226 0268

ALTERNATIVE ROCK BAND seeks drummer, management deal secured, own rehearsal studio, Battersea, gigs booked, industry interest, contact Nikolai: 07796 177262 nikolai@michault.net

ALTERNATIVE ROCK/ ACOUSTIC band London, require drummer. Label interest no time wasters (17-25). Influences: Radiohead, Buckley, Coldplay, 07944 913882 www.dripfeed.tk/ (extensive gigging)

BASS AND DRUMS needed for acousticky, indie, soulful, country-ish, rock band. CSNY/ Smiths/ Matfield. Gigs and recording waiting, Christian 07811 281 066

BASS/ DRUMS/ GUITAR keys/ to work with singer/ songwriter with quirky classics. Beck/ Beta Band/ Grandaddy/ Kraftwerk. London 07779 120339

BASS PLAYER REQUIRED for rock band management and record deal. Blink 182, Sugar Ray. Style call Ross Duncan 01732 822424 or mobile 07870 875994

BASS PLAYER NEEDED by London based original metal band. 22-30 BV, pro equipment & good stage presence essential e-mail basstryout@aol.com or 020 8940 3254

BASSIST AND RHYTHM guitarist, u30ish for London 'punky' 'poppy' r'n'r band going places. Image, ability, commitment (b.vox?) essential. 07971 241840 eve/wkend

BASSIST AND DRUMMER required to complete band into Pumpkins, Rival Schools, Muse. Songs ready S/E London call now 07773 171571, 07956 589504

BASSIST KEYBOARDS DRUMMER guitarist wanted by singer songwriter. Own production deal label interest 20-30. Influences: Zepplin, Linkin Park, Prince 020 7722 9494

BASSIST WANTED FOR young vintage rock band. Into: Stones, Zimmerman, Dandy Warhols, Doors, Groove and commitment. Think big. London, Oscar 07903 319612

DRUMMER AND BASSIST wanted Oasis, Stone Roses, Rolling Stones, U2, Clash no time wasters 18-30 Harlow area Joe 07890 741199

DRUMMER GUITARIST BASS and keyboard player wanted for female vocalist with major label interest (psychedelic rockpop sound) call Emily 07932 055171

DRUMMER/ GUITARIST WANTED by bassist/ vocalist starting 3-piece cool alternative band. J.Division, Velvets, Stooges, Cramps, BRMC, MBV, PJ Harvey. Michael 020 8372 0702

DRUMMER NEEDED TO complete colourful rock n'roll band. Influences: Mansun, Cure, Placebo. Rock n' Roll, image essential. 18-25. London area. Call 0773 2737229

DRUMMER NEEDED FOR new N.London band. Gigs lined-up daytime rehearsals! cool image & attitude essential! Influences: Television, Bowie, Beck. Phone Marc: 020 7281 9819

DRUMMER REQUIRED FOR original pop/ rock. Must play to click and be 18-30. Check out band web site WWW.5MH.CO.UK. Southampton area 07790 020875.

DRUMMER REQUIRED FOR modern rock band. Cure, Pixies, J.Division, Radiohead, Strokes, Sonic Youth, DJ Shadow. Gigs, material, interest waiting. London 07946 451554

DRUMMER REQUIRED FOR London based band. Oasis, Stones, Charlatans, Dylan, Roses. 4-piece Tom tomollerton@breathe.com 07977 684598

DRUMMER URGENTLY REQUIRED for quality ambitious band with excellent material. Commitment essential. Influences: U2, J.Buckley, Radiohead. London 07931 898028

DRUMMER WANTED BY Bham band Myst. Influences: U2, Stone Roses, Led Zep. 18-30. Email myst@mystvibe.com or tel 07775 914057

DRUMMER WANTED SIGNED band Manchester based age 20-27. Influence: D.Mode, C.Voltaire, Leftfield, DJ Shadow, T.Heads. Can click friendly. Send CD Photo to Reply to Box Number NM1160

DRUMMER WANTED AGED 18-25 committed, good ability, by heavy rock band, Hertfordshire. Influences: Soundgarden, Alice In Chains, Tool, Creed, Pantera. Call 07811 465943

FEMALE MUSICIAN SOUGHT to rent room in producer guitarist's flat. 95 pw all inclusive. New Barnet near transport. Call 'K' 07789 437793

FEMALE SINGER/ WRITER 25, Nottingham wants to form riot grrl/ punk band. Influences: Bikini Kill, Distillers, Hole, Jam. Ruth 07715 517781

FROM THE 3RD story need new drums + keys/B.Vox/ style= Alanis, Queen, Pearljam. University based, Egham/ Staines. Auditions Tuesdays 6-9pm Saranne 07944 415382

GREAT SINGER/ SONGWRITER seeks musicians form/ join London rock band. 18-26 no time wasters. Rock hard & heavy. Jesse 079501 75558 jesusinxxx@hotmail.com

GUITARIST AND BASSIST wanted female solo artist must be young creative and committed, material already written Croydon 07961 387828 Louise

GUITARIST NEEDED BY singer. High energy punk rock n' roll. Touring, recording. Johnny Thunder, Social Distortion, Hanoi, Hellacopters, Backyard Babies. Image essential. Camden 07958 976057

GUITARIST SONGWRITER SEEKS ambitious individuals to form band. Jam, Beatles, Oasis, Smiths. Phone James 07759 277983 (Sheffield area)

GUITARIST WANTED FOR gigging alt rock band. Flaming Lips, Zeppelin, Blind Melon, Ben Folds Five, Pixies. Contact Steve/ Gareth 020 8933 8304

INVENTIVE, VERSATILE DRUMMER needed to complete committed, female- fronted band. Songs ready, big plans. Influences: Who, Pearl Jam, Bluetones. 07812 387 706 (Birmingham)

KEYBOARDIST WANTED FOR West London hip hop band must have many sounds and open mind. Influences Breakestra, P.U.T.S funk 45's atitallday@hotmail.com

KEYBOARDIST/ GUITARIST WANTED for psychedelic 60's, 70's, retro band original material, Influences: Doors/ Stranglers/ Punk/ Rock. Tel Paul: 020 7837 1934

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LEAD GUITARIST, DRUMMER Cheltenham rock band, committed, able for day. Rehearsals, 25 tracks written. Trevor: 07816 550428 www.mild mannered janitors.com

LEAD & RHYTHM/ double bass & bass required by singer/ songwriter, acoustic guitarist, to jam, record and possibly more. Timesavers call 07984 613742

MUSICIANS WANTED BY novice bassist (37) to help each other develop. Influences: Velvet/U, Ian Dury, Jazz. David 07931 880969

PRO-ROCK DRUMMER WITH groove, sensibility required by 5 piece rock band, Chamberlaine, Moon, Deus, Pumpkins, Portishead. Please contact Simon 07973 188212

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PROGRAMMERS, VOCALIST'S WANTED for live project, Cambridge, area. Influences: include Orbital, Underworld. Call Graham 01223 564577 or 07703 474723

PUNKY NEWWAVE DRUMMER/ bassist to complete band. D.I.Y attitude/ image essential. The Smiths/ The Jam/ Blondie/ Joy Division/ Buzzcocks/ Strokes/ Ikara Colt. Shaw. 020 7642 9769

RED HOT CHILI pepper tribute needs Flea and Chad Chelmsford/ Colchester areas. 25-35 big things in mind. Email loud_sound70@yahoo.co.uk mobile 07961 572017

SINGER RHYTHM GUITARIST 19 seeks band members. Influences include Pumpkins, Buckley, Radiohead. Experience preferable Southampton Portsmouth based. Call Alex 07740 347549

SINGER WANTED TO complete South Hertfordshire North London blues rock band ready to gig. Mike 01923 234585

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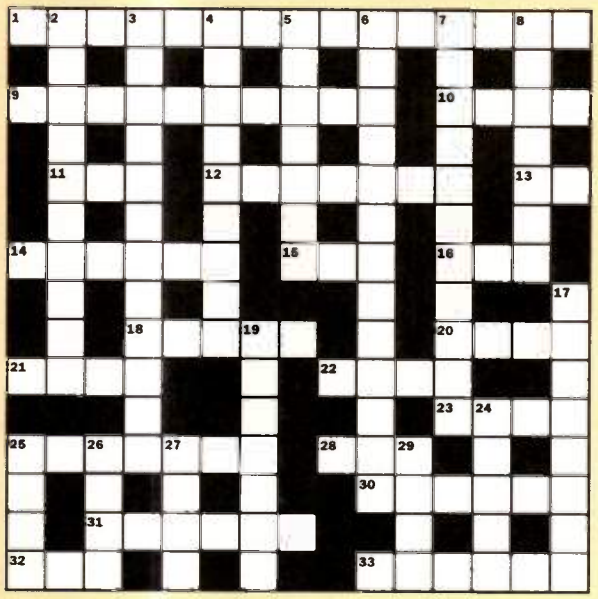

CLUES ACROSS

1 It's in 'The Remote Part' on either side of the Atlantic (8-7)
9 Liar! On no CD remix is the singer from Hundred Reasons (5-5)
10 Put a new look to Number One hitmakers of 1987 (4)
11 (See 17 down)
12 The danger I somehow find at a rock festival (7)
13 The man with the Sunshine Band (1-1)
14 I go far about the place looking for an old Brotherhood Of Man single (6)
15 Their albums include 'The Lexicon Of Love' and 'Alphabet City' (1-1-1)
16+4D Record at home, perhaps, just like Doves (3-5-4)
18 Paul or Carly (5)
20 Old rock band from 'Africa' (4)
21 ...another old rock band, but different continent (4)
22 Black Rebel Motorcycle Club's drummer goes for a jog around (4)
23 German rap trio who joined in the 'Fight For Your Right (To Party)' (1-1-1-1)
25 (See 3 down)
28 Californian band who have everything (3)
30 Both Baby D and Alanis Morissette had such innocence (2-4)
31 Member of Pearl Jam in some deserved derision (6)
32+33A Sixties group named after a group of US universities including Harvard and Yale (3-6)

CLUES DOWN

2 Osmonds wig sported in a certain style by My Vitriol (10)
3+25A *"What I've got they used to call the blues/Nothin' is really wrong, feelin' like I don't belong"*, The Carpenters (5-4-3-7)
4 (See 16 across)
5 Their debut single in 1988 created a 'Love Buzz' (7)
6 In 1994 they took 'The Downward Spiral', next year going 'Further Down The Spiral' (4-4-5)
7 *"If the spirit moves ya, let me groove ya"*, Marvin Gaye (4-3-2-2)
8 Ray is not the shining light of My Life Story, but there is a flickering brilliance (7)
17+11A Key concerts arranged for Beth Orton's new material (8-3)
19 A single dance move performed by The Killah Priest (3-4)
24 Angus or Malcolm of AC/DC (5)
25 Bass player with Primal Scream and former Stone Rose (4)
26 'In The ____', Village People hit (4)
27 Reggae legend Horace ____ (4)
29 Their classic album was 'Forever Changes' (4)

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ANSWERS FROM JULY 13 ISSUE

Across 1+13D Stop Crying Your Heart Out, 8 Afro King, 9 Lullaby, 11 It's On, 14 Vincent, 16 Fire, 17+31A Silly Thing, 18 Saved, 20 Older, 21 Bad, 22 Everlong, 23 OK, 24 J. Lo, 17 Alcoholic, 28 Third, 30 Oscar.
Down 1 She Loves Me Not, 2+6D Paul Oakenfold, 3 Robbins, 4 Iha, 5+12D Girls' Talk, 7 Rank, 10 Longview, 15+33A Titanic Days, 19 Delgados, 20 Oak, 21 Bono, 24 Jackie, 26 Hero, 27+32D Let's Go, 29 Hud.

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Edited by Louis Pattison

FATBOY SLIM: 'VICTIM OF HIS OWN SUCCESS'

Big Beach Boutique: an estimated 250,000 people attended the event

I was at Brighton for the Big Beach Boutique on Saturday (July 13) and I'm totally amazed by the number of people I've spoken to who've called to ask if I survived!

I was totally unaware of most of the chaos until I read about it the following day. We arrived by train from London and got to the beach at 2pm. At this point it was still relatively quiet and we found a spot about 20 yards behind the camera point that was in a position roughly equivalent to a mixing desk at a normal gig.

The atmosphere was pretty chilled with some guys wearing thongs and bizarre costumes. As 6.30pm approached, the toilet situation became a complete nightmare and getting through the crowds on the beach was getting quite tricky, but it certainly wasn't totally impossible. From where I was I could see the DJs, in person as well as on screen. As the evening progressed I made a walk to the sea edge for a toilet stop (it was pretty desperate) but managed to get back to my spot relatively calmly.

At the end we all stayed put and let people move around us. We knew we'd missed the last train to London and were resigned to staying until 4am for the early one (why the fuck is there no later service between two key places like that?). We made a late call to head for the railway station "just in case" and arrived at around 11.40pm to find a lot of confusion but I certainly wouldn't say utter chaos. It looked as though there was a train about to depart but a wall of police was restricting movement. No-one (police included) had the faintest idea whether there were trains going or not.

After resigning ourselves to a long wait, another train arrived which, despite a huge push, the police managed to fill without incident. At Gatwick we switched trains and, after a small wait, joined another train back to London Victoria. (Rail operators should note that I didn't show a travel document at any point during the day!)

However, by the sounds of things my experience was pretty untypical. I've heard of people leaving London at 5pm by car and not even getting within 10 miles of Brighton! There's no way they could do another free event like that unless there's a way of closing off the bottom of the town to people without some kind of pass. The public transport system just didn't cope. If they'd said, "The trains will be running all night but bear with us" then there wouldn't have been a rush to get to the station. Unfortunately, free parties on the beach will, I suspect, become even more of a Goan dream for most Brits after Saturday! My hat still goes off to the organisers (especially Mr Slim) for an enjoyable day. They were simply victims of their own success.
Greg Chivers, via email

BEACHED WAILS AND BRIGHTON BIG-UPS

It was amazing to have 200,000 plus people having a good time for free and with so few problems. I hate the way the press – especially the *Daily Mail* – are slagging it off. My only criticism is that Norman Cook's set was too commercial.

Whether it goes ahead again or not, it was a night that will be remembered for a long time!
Dan Parsons, Brighton

I can't believe the police and ambulance services were so surprised by how big the Fatboy event got – everyone here knew it would be huge! I found the atmosphere very un-Brighton – probably 'cos it was mostly people from out of town. There's no way it will ever happen again on the same site or scale, which is a shame 'cos a smaller version of the same thing would be fine.
P, Brighton

I thought the atmosphere was fantastic. Everyone was in high spirits. Personally I witnessed no violence. However, I learned the next day that some idiots threw bottles and hurled abuse at my friend who was stewarding and stopping them getting onto the beach when it was too crowded. She was paid £40 for putting up with that. If the stewards hadn't done so much hard work, the whole event could've been a tragedy.

The only horrible effects I encountered were too many people needing to pee everywhere, and security from a club spraying everyone with fire extinguishers when people started to use café chairs for fire wood.

I had a great night, with thousands of people in a city I love. I hope it goes ahead again next year, obviously with more security, police and organisation to control numbers, maybe to half the size of this year. I don't know how that can be done on a beach, but I hope they come up with something and don't cancel the event altogether.
K, London

I was at Brighton on Saturday – there were no (apparent) First Aiders, drinking water, crowd stewards, or signs to guide the party goers, just metal barriers to stop us going 'backstage'. The beach is a stupidly unstable dancefloor – the sea plus pissed people is a recipe for problems.

The train companies were perfectly happy to take the return fares to Brighton but did not think it necessary to put on any more trains or help people get home – much better to leave semi-clad people to have an (exposure-inducing) night on the beach!

Brighton likes to think of itself as a hip, fun place to party – it is in fact a one-horse toilet without the slightest idea how to party. We want to be safe, provided with readily available drinking water (especially on one of the hottest days of the year), and know that if medical assistance is needed it will be there (is that really too much to ask for?). Not be left in the hands of a bunch of brainless DJs who frankly didn't have a clue what music to play, let alone how to give a crowd a good time. It seemed to have been organised purely for the benefit, and profit, of the local vintners association!

To add insult to injury it wasn't even loud enough to hear more than about 100 metres from the stage.

Free events can be happy, fun, life-enhancing, joyous, and community building. Saturday's effort was none of those. I have been to parties on beaches, in woods, on top of hills, in fields etc and have never been to one so badly cocked up as this one.
Anonymous

I spent most of Saturday night about 10 feet from the front barrier and the stage. I can honestly say that I had one of the best nights of my life. The mood of the crowd was amazing and Fatboy looked overwhelmed. As with any gig, it was hot, sweaty and crowded but the fans understood their duty to look after one another and help each other to stay on their feet.

We hadn't had any decent weather for weeks so it's no wonder such large numbers of people decided to make the most of it. At the time, I felt like I was part of an important and, as Fatboy put it, "beautiful" thing but when I learned of the newspapers choosing to focus on "ludicrous overcrowding" and suggesting the event was almost "another Hillsborough" I felt disappointed.

The press seemed to be laying the blame on Fatboy himself which is outrageous. This event was organised with the best of intentions. It is a shame the tabloids choose to attack youth culture at any opportunity.

Heavy handed stewards, boozed up numbskulls, and jumped up journalists tarnished the night, not the music fans.

Because all newspapers were united in their 'anti-party' attitude towards the gig it will go down in history as a close call with disaster. It didn't feel that way from where I was dancing.
Dan Cowlard, via email

I think this year was far too well publicised. Last year it was a sideline to the cricket which was shown on big screens during the day. This year there was Xfm and E4, publicity in newspapers etc.

Thanks to all the organisers and emergency services for what I thought was a fantastic free party that I will remember forever.
Dan Aspinall, Brighton

Any other day we would have considered the six-hour slog from Coventry to Brighton a nightmare. But after strolling up the seafront at 7pm we realised something special was happening. Considering how totally out of control the authorities had become, thank God the crowd was so incredibly well behaved. The event itself was stunning and well worth the trip.

I have been going to dance events since 1991 but I have never seen a crowd as large as that – it was quite a spectacle.

However, on the beach the crush became worrying, especially when we were moved from our position to the right of the stage for our own safety.

Afterwards the roads were gridlocked so we hung around until 4am when they began to clear.

There aren't many places in England brave enough to plan and allow this type of event and we hope that Brighton's experience last weekend won't deter other towns and cities from considering similar events in the future.

Thanks Brighton!
Ant, Sarah, Russ and Lisa

The atmosphere where we were (near the back) was great, but it was difficult to hear. The lack of sound made more people want to go forward, which contributed to further crushing at the front.

I hope there is a next year, improved by Edinburgh-style free tickets, which might also mean that the people the gig was put on for in the first place (Brighton residents) have the advantage.
Katherine Ford, Croydon

See page 14 for Norman Cook's reaction and more eye-witness reports from *NME* readers – LP

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

Is it just me or is the UK full of morons? When Proud Mary came onstage at Finsbury Park, a man to the left of me was hit on top of the head with a bottle full of some twat's urine! Fucking hilarious. What a great idea, let's urinate in a bottle and throw it at people – genius guys, who writes your material?
Mad Fer It, via email

From your review of Glastonbury I found out that Doves, QOTSA and The Vines were all good, Faithless were boring, Stereophonics were crap, TCTC have weird hair and Lostprophets look like a boy band. No shit, Sherlock. I won't be buying your paper
Bob, Leeds

PS I have just bought this week's paper and I would just like to say thank you for the superb Flaming Lips feature and review. I knew you had it in you! Can we still be friends?

Those pesky Doves. Am I the the only one who can't help singing 'Puff The Magic Dragon' along to 'Pounding'?
John Entwistle's Pout

Here's my interesting fact about The Coral – my brother hates the fact that I like 'em 'cos Nick Power bullied him at school...
The Man That Follows Hell

TEXT MANIACS

Get well soon Neil Primrose... best stick 2 the sauna nxt time

Liam says the Appleton album is good. Well all things being relative, he did write Little James

PLEASE could you send me a promo or something of the new Coldplay album???? I need it to BREATHE

Someone get John Squire a pair of garden shears

PHOTOGRAPHY: PA

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PRIMAL SCREAM

FROM PAGE 31

years feeding the band scene as much as reacting to it. Garage punk with a Stooges/MC5 thrust? The Scream's encores in '97 were the Stooges' 'Loose' and the MC5's 'Kick Out The Jams'. Black Rebel Motorcycle Club? Their clear template is The Jesus And Mary Chain, the band for whom Bobby played drums in 1984.

When your forward motion is at least partly propelled by a need to keep ahead of your own rock offspring, there are consequences. 'Evil Heat' is a consistently inspiring, multi-level headkick record, spanning assault electronics, nu-psychedelic soul and incendiary rock. It has an amazing cast, it has moments of 'Screamadelica'-style accessibility, but how will it fare against The Hives and The Strokes?

"We make what we think is commercial music," says Bobby. "'Screamadelica' sold a million copies. Everything else sold half a million upwards. It'd be nice to have a Number One record, but if you look at things in terms of commercialism it's really dumb. On those terms Julio Iglesias or Ricky Martin is the greatest rock'n'roll star in the world. I don't care about the music scene. It doesn't interest me."

He may not give a damn about the current 'scene', but Bobby's fascination for the deeper, wider bandwidth is as strong as ever. His favourite records of the last year include Destiny's Child, The Von Bondies, Sugababes and Miss Kittin. A passionate, selective fan, Bobby's often thought to be more arch than he is. A case in point is the duet with Kate Moss, covering the 1967 Lee Hazlewood and Nancy Sinatra song 'Some Velvet Morning'. Bobby first met Kate in 1990 at Kinky Disco in Shaftsbury Avenue. Their paths crossed frequently and Kate appeared in the band's 'Kowalski' video (smashing a bottle on Duffy's head). He also recorded blues song 'Diamond Blue' with her for fashion/art website *showstudio.com*. The decision to record 'Some Velvet Morning' came after both Andrew Innes and Bobby had the same idea separately. Yet already scepticism has been voiced about the collaboration, including a letter in *NME* accusing Bobby of "shameless Met Bar starfucking".

"I don't understand that," responds Bobby. "It's pop music, I think it's a great idea. Imagine me and Kate Moss on *Top Of The Pops*, it'd be amazing. It's total punk rock as well, it's like fuckin' Serge Gainsbourg and Jane Birkin, that's the idea. People said the same sort of thing when we got Denise Johnson to sing 'Don't Fight It, Feel It' instead of me, and said we were jumping on some fuckin' house bandwagon. But you know what? I don't give a fuck what anybody thinks. It's going to be a great record. It makes pop music exciting 'cos it's so fucking dull just now. There's no personalities. Kate Moss is more of a rock'n'roll star than anybody in a band just now. She lives more of a rock'n'roll lifestyle. She looks more like a rock'n'roll star. She's got more attitude. Most of them should be fuckin' bank managers. She's just got it. Most people don't have it. So it's a great idea."

And despite his political caution – understandable in a climate where Cherie Blair is forced to apologise for even suggesting that suicide bombers might just be motivated by despair – Bobby's undoubtedly still got it too. At a time when Mick Jagger gets nominated for a knighthood, we should be thankful that at least someone out there is still prepared to question mainstream propaganda.

Maybe one day you'll get your knighthood, like Mick?

"Nah," snorts Bobby. "Well, Keith wouldn't get one, would he? It's fucked up, isn't it? It's like Shane MacGowan once said to me: 'The whole fuckin' world is one big Marx Brothers movie.' And you know what, that's what I think, man. The world's absurd, man... the world's absurd."

As we're preparing to leave the café, Bobby spots a guy marching up the far side of the street. He's bearded, wearing army fatigues and a peaked cap, and there's a big, knowing, supersane grin on Bobby's face as he clocks the lookalike. "Check that dude out, man! See him? It's Fidel Castro! I tell ya ... Fidel fuckin' Castro!"

Maybe it was a sign.

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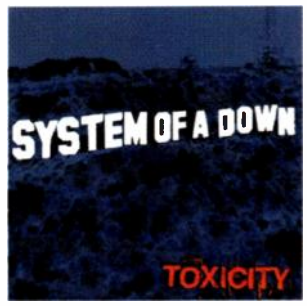

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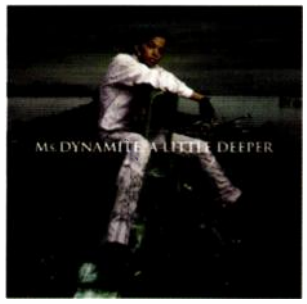

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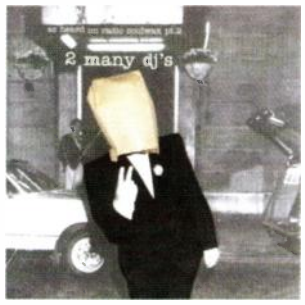

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